Dr. M. Thirumaleshwar

Hindustani Classical Music-
Five legendary Musicians -
Introduction

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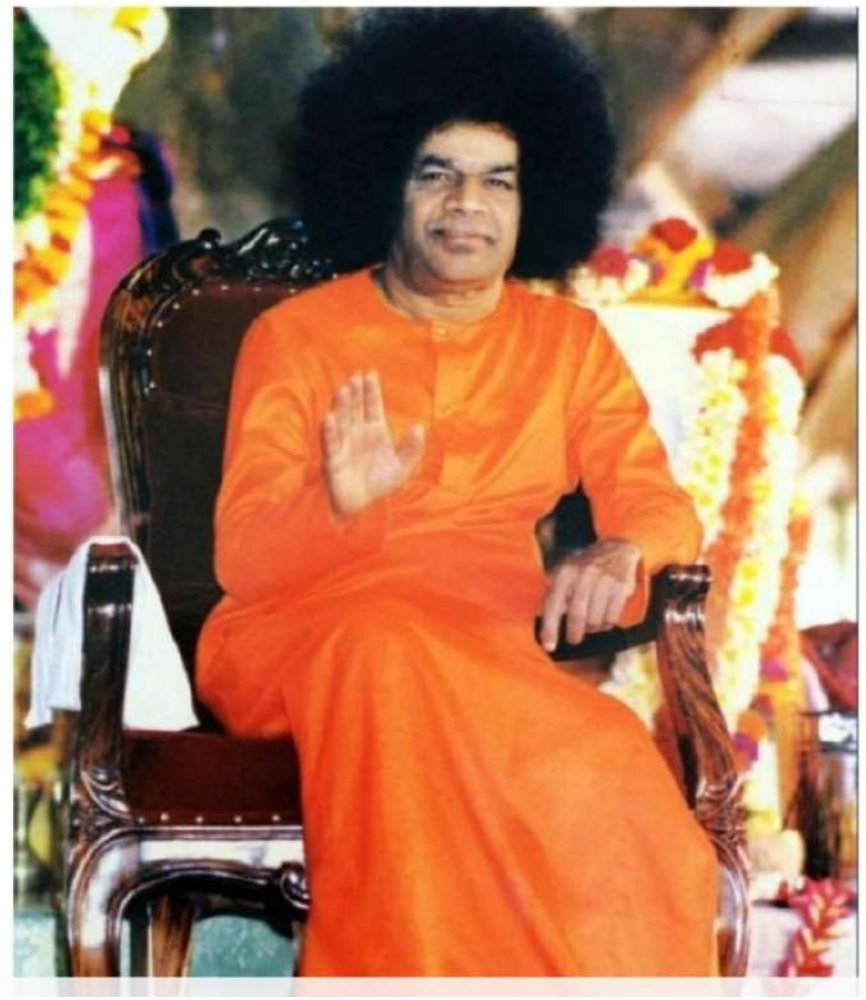
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

PREFACE

This compilation is on "Five Legendary Musicians of Hindustani Classical Music ".

In this free ebook entitled " Five Legendary Musicians of Hindustani Classical Music and their Music" following five free ebooks, which were circulated earlier, are combined in to a single free ebook for easy reference.:

1. Ustad Bade Ghulam Ali Khan
2. Pandit Jasraj
3. Pandit Bhimsen Joshi
4. Vidushi Gangubai Hangal
5. Vidushi Kishori Amonkar

.
Generally, details about each musician's brief biography, parents, early years, career, personal life and family and legacy, Awards and titles, ..etc. are given.

YouTube videos : Here we have a wealth of Hindustani classical music for many hours.
Links to Videos about compositions, solo performances, concerts, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 29, 2023
Email: tmuliya@rediffmail.com

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1. Ustad Bade Ghulam Ali Khan
2. Pandit Jasraj
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4. Vidushi Gangubai Hangal
5. Vidushi Kishori Amonkar

******

Note that the above entries are hyperlinks.

Pressing on the desired name takes you to that particular ebook, which has its own CONTENTS page with hyperlinks etc.

In each ebook, do see the links under "YouTube Videos" which will give you a treasure of Hindustani Classical music.

Dr. M. Thirumaleshwar

Ustad Bade Ghulam Ali Khan- Hindustani Musician, Patiala gharana, Hyderabad, India

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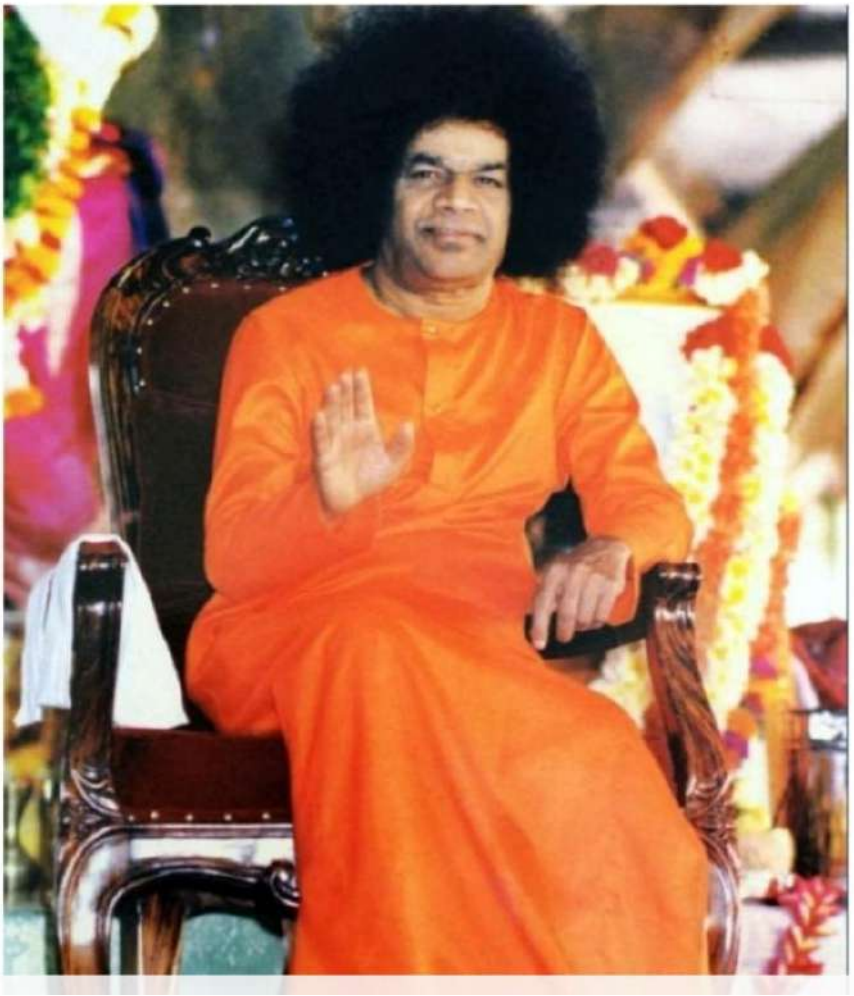

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PREFACE

This free ebook gives briefly the info about Ustad Bade Ghulam Ali Khan.

Ustad **Bade Ghulam Ali Khan** (2 April 1902 – 23 April 1968) was an Indian vocalist from the Patiala gharana.

Ustad Bade Ghulam Ali Khan was born in Kasur, of the erstwhile Punjab Province, British India in 1902. Following partition of India in 1947, Kasur Tehsil was allocated to Pakistan.
After the Partition of India in 1947, Bade Ghulam Ali Khan went to his hometown Kasur in Pakistan, but moved to India later to live permanently in 1957.

Details about Ustad's biography, parents, early life, singing career, evolution, livelihood, major works, Awards and recognition, song, thumri legend, personal life and family, two epic songs for the film 'Moghal-e-Azam', death, legacy …….etc are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about his popular songs, Thumris, classical music, Raag rang.... etc are given.

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Ref: Wikipedia

Bade Ghulam Ali Khan

Ustad **Bade Ghulam Ali Khan** (2 April 1902 – 23 April 1968) was an Indian vocalist, from the Patiala gharana.

Early life and background

Background information	
Also known as	*Sabrang*
Born	2 April 1902 Kasur, Punjab, British India (present-day Punjab, Pakistan)
Died	23 April 1968 (aged 66) Hyderabad, Telangana, India
Genres	Hindustani classical music
Occupation(s)	singer
Years active	1923–1967
Labels	HMV, Times Music

Ustad Bade Ghulam Ali Khan was born in Kasur, of the erstwhile Punjab Province, British India in 1902. Following partition of India in 1947, Kasur Tehsil was allocated to Pakistan. At the age of five, Bade Ghulam began training in vocal music from his chacha Kale Khan, and later from his father. He had three younger brothers namely Barkat Ali Khan, Mubarak Ali Khan and Amanat Ali Khan.

Singing career

Though he started his career by singing a few compositions of his late father Ali Baksh Khan and uncle Kale Khan, Bade Ghulam amalgamated the best of three traditions into his own Patiala-Kasur style:

- The Behram Khani elements of Dhrupad
- The gyrations of Jaipur and
- The behlavas (embellishments) of Gwalior.

Many of his raga expositions were brief, contrary to convention, and, while he agreed that the beauty of classical music lay in leisurely

improvisation, he believed that the audience would not appreciate long alaps, particularly considering his tendency towards singing for the masses. He, therefore, changed the music to what the audience wanted. He excelled at more light-hearted ragas such as:

- Adana
- Bhupali
- Hameer
- Jaijaiwanti and
- Jaunpuri.

Under the pen name of ***Sabrang***, he created many new compositions. Unlike his younger son, Munawar Ali Khan, who had an open-throated voice, Khan Sahib's voice was slurred.

After the Partition of India in 1947, Bade Ghulam Ali Khan went to his hometown Kasur in Pakistan, but moved to India later to live permanently in 1957. With the help of the Bombay Chief Minister, Morarji Desai, he acquired Indian citizenship and moved to a bungalow at Malabar Hill in Mumbai. He lived at various times in Lahore, Bombay, Calcutta, and finally Hyderabad.[3]

For a long time, he stayed away from singing in films, despite requests and persuasion from well-known producers and music directors. Finally, after much coaxing, he was convinced by the film producer, K Asif, to sing two songs based on the ragas Sohni and Rageshri for the 1960 film Mughal-e-Azam, with music directed by Naushad. He demanded and received an extremely high price, reportedly ₹ 25,000 per song, at a time when the rates of popular and star playback singers such as Lata Mangeshkar and Mohammed Rafi were below ₹ 500 per song.

Awards and recognition

- Sangeet Natak Academic Award (1962)
- Sangeet Natak Akademi fellow (1967)
- Padma Bhushan Award (1962)

Death and legacy

He died in Basheer Bagh Palace in Hyderabad on 23 April 1968 after a prolonged illness that had left him partially paralysed in the last few years of his life. He continued to sing and perform in public with the support of his son, Munawar Ali Khan, until his death.[7][1] He was buried at Daira Mir Momin cemetery in Hyderabad.

Indian film director Harisadhan Dasgupta made a documentary film about Khan in 1968, titled *Bade Ghulam Ali Khan Sahib*.[10]

In 2017, the *Bade Ghulam Ali Khan Yaadgaar Sabha* was founded by his disciple Malti Gilani. It helps to keep his music and memory alive even today.[11]

The main street at Basheerbagh is named *Ustad Bade Ghulam Ali Khan Marg* in his honour.

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Ref: culturalindia.net

Bade Ghulam Ali Khan

Some facts

Date of Birth: April 2, 1902

Place of Birth: Kasur, Punjab, British India (now Pakistan)

Death date: April 25, 1968

Place of death: Hyderabad, Andhra Pradesh, India

Occupation: Classical Singer

Spouse: Ali Jiwai

Son: Munawar Ali Khan

Father: Ustad Ali Baksh Khan

Siblings: Mubarak Ali Khan, Barkat Ali Khan and Aman Ali Khan

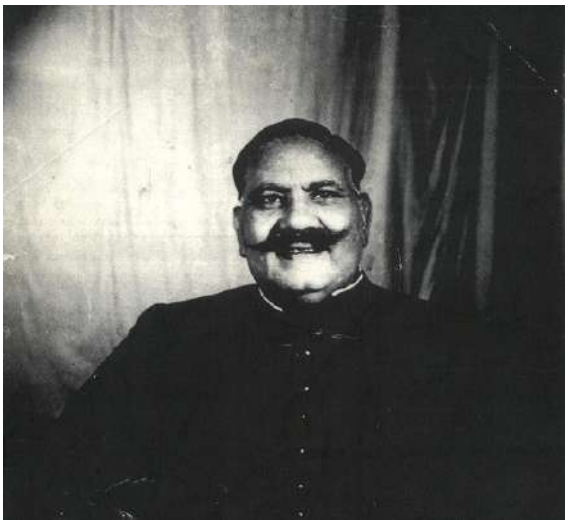
Awards: Padma Bhushan, Sangeet Natak Akademi Award

One name that truly epitomizes 20th century Hindustani classical music is that of Ustad Bade Ghulam Ali Khan. Often called the Tansen of the 20th century, this musical genius blended the best of classical music and created a unique style of his own. His singing style had a vigorous melodic quality with a sense of enthusiasm. He had one of the most open voices, who could easily master the flow of words while presenting the true essence of the song. This great musician made a huge contribution to the field of Hindustani classical music in his short career.

Childhood and early life

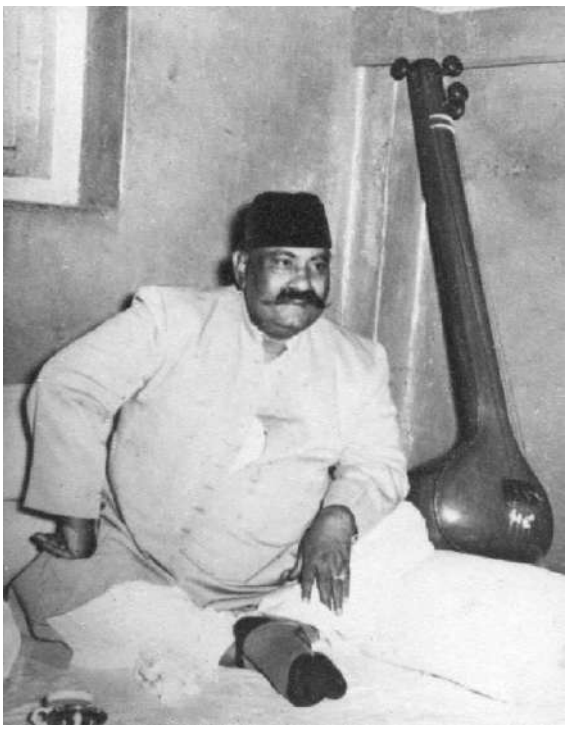
Bade Ghulam Ali Khan was born in Kasur into a family with a great musical lineage. Before the partition of India, Kasur belonged to Punjab province, but is now part of Pakistan. There were many descendants of the Kasur Patiala Gharana in this area and his father was one of them. Since his father, Ustad Ali Baksh Khan, was himself a renowned singer, the elder Ghulam Ali Khan was introduced to Hindustani classical music at a very young age. However, his uncle, Ustad Kale Khan, was his first guru and he started learning music from him when he was just five years old. After this he continued to learn the nuances of classical songs from his father till much later in his life.

Evolution



After learning the traditional style of Kasur Patiala Gharana (a form of classical style) from his uncle and father, the elder Ghulam Ali Khan began to improve it. He wanted to break the age-old tradition as he realized that his singing style should match the sensibilities of the contemporary audience. He was quick to understand that the taste of music lovers was on the verge of growth so he incorporated other styles of singing into the style he had already mastered. This gave rise to the fusion of four traditional styles – Patiala-Kasur, elements of Dhrupad, ornamentation of Gwalior and Jaipur.

Bade Ghulam Ali looked beyond the 'Bol-Banav' tradition of Thumri. Before him no one had dared to manipulate the traditional form of Patiala-Kasur. He not only manipulated it but also achieved immense success with this new style. Perhaps this is one reason why he is considered one of the best artists of the 20th century. Thanks to him, his own style of Thumri is now well established among present-day musicians who are working hard to continue the tradition.



Presentation

He adopted the traditional form of Khayal without much change in it. He did not want to mess with the presentation and hence left alone the variations that often accompanied the presentation. His style was simple, avoiding any drastic changes in the style of presentation. However, he always had a fascination for new age technology which led him to look beyond the traditional method. Furthermore, to achieve the perfect tune, he began to tone down the musical notes to achieve what he wanted. This was usually achieved by very subtle modulation of the notes. This tact was innate in the elder Ghulam Ali. He had the art of finding perfect expression and melody as well as playing with musical notes.

Livelihood

The musical career of Bade Ghulam Ali Khan was relatively short. He left his mark at the All India Music Conference in Calcutta in the year 1938 and in Bombay in the year 1944. He was known as a 'master' in each form of music he invented. For reasons best known to him, he was reluctant to lend his voice to films for a very long time. But in the year 1960, film producer K Asif managed to persuade him and made him sing a song for his film 'Mughal-e-Azam', the music of which was composed by Naushad. He sang two songs which were based on ragas 'Sohni' and 'Rageshri'. But their services were costly and costly. According to reports, Ustad Bade Ghulam Ali Khan had taken a huge amount for this. 25,000 per song. In comparison, the top playback singers of that time, namely Mohammed Rafi and Lata Mangeshkar were earning less than Rs. 500 per song.

Major works

Many of his works were re-released by music companies in the late 90s and almost all of them are available on stores such as Apple iTunes. Some of his albums include:

- Mehfil – This album consists of three recordings lasting approximately an hour. The songs are based on various ragas like 'Todi', 'Pilu' and 'Bhairavi'. Mehfil is available on Apple iTunes for Rs. 120.
- Carved in Time- This album also has three songs and one of them is a thumri. The other two songs are based on ragas like 'Malakous' and 'Bageshwari'.
- Golden Heritage- It features songs sung by Bade Ghulam Ali Khan and Ustad Amir Khan. The album contains four recordings including a thumri and dadra.
- Hindustani Classical: Indian Classical Vocal Music – This album contains 19 recordings, all sung by the maestro himself. This album is a treat for all music lovers as it includes ragas like 'Bhupali', 'Rageshree', 'Pilu', 'Kamod' and 'Paraj' among many others.
- Celebrating the Legend: Bade Ghulam Ali Khan-This album features a thumri recording and a song based on the raga 'Malkauns'.
- Golden Milestones Ustad Bade Ghulam Ali Khan-Golden Milestones consists of two thumris and two songs based on the ragas 'Gunkali' and 'Malkauns'.
- Thumriyas of Bade Ghulam Ali Khan – As the name suggests, this album contains only Thumriyas from mythological stories. It consists of approximately eight recordings and is available on Apple iTunes.

Song

Personal songs of Ustad Bade Ghulam Ali Khan are also available in the market, including two famous songs from the film 'Mughal-e-Azam'. While the songs in the film are named 'Prem Jogan Ban Ke' and 'Shubh Din Aayo Raj Dulara', the rest are all famous thumris. Some of them include 'Yaad Piya Ki Aaye', 'Aaye Na Balam' and 'Prem Ke Fande Mein'.

Award

- Padma Bhushan – In 1962, he was awarded India's third highest civilian award for his contribution to Hindustani classical music.
- Sangeet Natak Akademi Award – This prestigious award was also given to him in the same year.
- Aftab-e Moussaiki Award – This award is given in honor of another great exponent of classical music, Ustad Faiyaz Khan.
- Sangeet Samrat Award- This award is given to individuals who have made notable contributions in the field of music.

Ustad Bade Ghulam Ali Khan was honoured with many such awards during his short career including the famous Sur Devta Award. She is one of those rare gems who managed to win so many awards in such a short span of time.

Personal life and family

When India was partitioned in the year 1947, Bade Ghulam Ali Khan chose Pakistan as his home, because his home town Kasur was located in Pakistan. However, ten years later, he returned to India and acquired citizenship with the assistance of Morarji Desai, the then Chief Minister of Bombay. He then moved to his new home in Bombay, a well-designed bungalow in Malabar Hill. He traveled frequently and lived in several cities, such as Calcutta and Lahore, throughout his life, before settling in Hyderabad.

Ali Jiwai, wife of Ustad Bade Ghulam Ali Khan, died in the year 1932, when she was still young. His son Ustad Munawar Ali Khan himself became a great classical singer and gave many performances till his death in the year 1989.

Legends never die

In 1968, Ustad Bade Ghulam Ali Khan breathed his last at the age of 66. His death came as a shock to many but his legacy was kept alive by his son Munawwar Ali Khan. After Munawwar Ali's demise, Bade Ghulam's grandsons Ustad Mazhar Ali Khan, Ustad Jawad Ali Khan, Ustad Raza Ali Khan and Nakki Ali Khan worked hard to keep their grandfather's legacy alive and are continuing the good work.

Jagdish Prasad, one of Bade Ghulam Ali Khan's students, became a critically acclaimed singer. In 2017, Malti Gilani, another disciple of Bade Ghulam Ali, founded the Bade Ghulam Ali Khan Yadgar Sabha, which keeps his music alive. Also, a road in Basheerbagh, Hyderabad is named after him.

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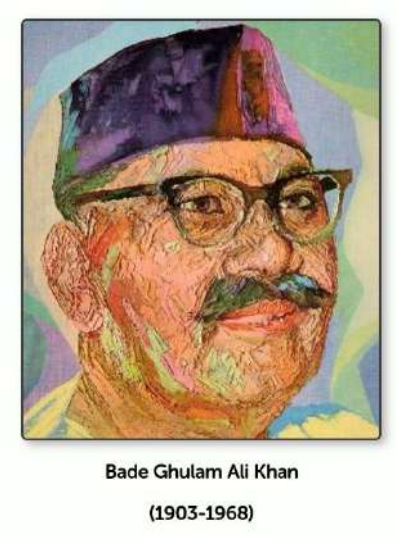
Ref: parrikar.org

Bade Ghulam Ali Khan



Bade Ghulam Ali Khan

(1903-1968)

Ustad Bade Ghulam Ali Khan by Susheela Mishra

(from **Great Masters of Hindustani Music**)

The death of no other classical musician in recent times has had such a stunning effect as the passing away of Ustad Bade Ghulam Ali Khan had in April 1968 on the world of Indian music. AIR was flooded with poignant tributes and homages from great musicians, musicologists and music- lovers from all over the country.

The great maestro used to say: “Music is to me more than my food. It is my only life and I cannot live without it. I would rather die with a song on my lips than live without music.” Years ago, he had to undergo a serious goitre operation after which he was advised

complete vocal and physical rest by his surgeon-friend. Hardly 24 hours had elapsed when he burst into a taan covering 3 octaves! When his surgeon affectionately admonished him for it, his childlike reply was: “I had to see if my voice has been affected. Without it, what use is my life to me?”

When Bade Ghulam Ali was stricken with paralysis in 1961 his admirers all over the country felt deeply grieved not only for themselves, but even more for the great Ustad for whom life without music would be nothing better than the silence of the tomb. Those who had seen his utter helplessness after the stroke, had no hope of hearing his wonderful singing voice again. But after some time, excited rumours spread that he was going to stage a come-back, rumours that seemed too good to be true. But he proved how mind can truimph over the body. There he was on the stage- “frail in body, but exuberent in spirit, looking like a disabled lion – still majestic in his deportment, a twinkle in his eyes, and that impish smile on his lips”. Music circles took the lead in restoring his self- confidence. In his programme (relayed by AIR) after receiving the Presidential Award, he seemed to have set a challenge for himself by singing Khayals and Tarana (in Yaman) – just to reassure himself that his taans had at least not been “crippled” by the stroke.

Another of his “come-back” appearances was in the Fourth Music and Dance Festival (1967) sponsored by the Goverment of Maharashtra. He had to be brought on a chair and seated on the stage before the curtain went up. He was surrounded by his various accompanists and admirers on the stage; but he refused to start singing. Reason:- “You have switched off all the audience lights and I can see no one in the dark. How can I feel like singing unless I have a darshan of my dear listeners who have come from far and near in their affection for me?” A glimpse of the adoring crowds, and he broke into his inimitable Khayal in Rag Chchaya (“Jo kare Ram Kripa”) full of [The kHayAl in Chhayanat is actually “Sugreeva Rama Krupa” – RP] devotional fervour. For the true musician, there is only one God – by whichever name you address Him. The great artist that he was, Ghulam Ali was not interested in political and religious differences. He knew of only two categories of humanity – music-lovers and the uninterested ones. “I know only one thing – Music ! I am little interested in other things. I am just a humble devotee of God and Music.”

Ghulam Ali not only believed in the divine origin of music but also in the story that music came into his family when one of his Pathan ancestors (Fazl Peerdad Khan) migrated to Hindustan from Ghazni, became a Fakir, and worshipped the Goddess of music for years among the lonely mountain-tops of the north until one day she appeared before the music-mad devotee and blest him. “Music will run in your family from generation to generation”. Peerdada handed over his ilm to Miyan Irshad Ali Khan (great- grandfatber of Ghulam Ali) from whom it came to Id Mohammad Khan (Ghulam Ali’s grandfather), to father Ali Buksh, uncle Kale Khan, and on to Bade Ghulam Ali. Their Gharana was known as the Kasur Gharana.

Born in Lahore in 1901, Ghulam Ali’s musical gifts were evident at an incredibly early age. As an infant he once wailed in the same pitch in which his father and his famous uncle Kale

Khan were singing! Reminiscing over his childhood, the Ustad once said: “I do not know at what age I began to master the 12 notes. This much I can say. At the age of 3 or 4 when I started talking, I had some idea of the 12 notes. I learnt sargam as a child learns his mother-tongue.”

Recognising the musical potentialities of the child, Ali Bux put him, at the age of seven, under the tutelage of Khan Sahib Kale Khan of Patiala for the next ten years. After the Khan Sahib’s death, Ghulam Ali continued his training under his own father. Both his uncle and father bad received good training from Khan Sahib Fateh Ali Khan, the court musician of Patiala. What fired him with a feeling of challenge was a small incident. When Kale Khan died, a certain musician made a caustic remark that “music was dead with Kale Khan.” This put young Ghulam Ali on his mettle. In his own words: “For the next five years, music became my sole passion. I practised hard day and night, even at the cost of sleep. All my joys and sorrows were centred on music.”

Ghulam Ali was gifted with all the attributes of a great musician: musical lineage, sound training and high artistic sensibility. “To me the purity of the note is the supreme thing”, he used to say. Ghulam Ali also had the privilege of receiving talim from Ashiq Ali (who belonged to the Gharana of Tanras Khan), and from the late Baba Sinde Khan. Some people detected shades of Ustad Wahid Khan’s charming style in his Khayal alap. Whether it was a Khayal with a courtly theme, a Thumri with wistfully romantic word- content, a playful Dadra or a soulful Bhajan, Ghulam Ali Khan could always put his heart and soul into the song. We have no dearth of great traditionalists and purists who can impress the intellect by their technical mastery. But what is music without a soul! Ghulam Ali’s music was “the best imaginable blend of appeal and technique.” Few could touch the listeners’ hearts as he could. No wonder, that no other classical vocalist earned such country-wide adulation as he did. Among his many contributions to Hindustani music, the outstanding one is that he opened the eyes and ears of contemporary musicians and music-lovers to the prime importance of voice culture and voice-modulation and the supreme value of emotion in music. “A voice is not just a ready-made gift from the gods. One has to earn it, polish it, and gain absolute command over it by Sangeet Sadhana” – he used to say.

A remarkable fact in Bade Ghulam Ali’s life was his transformation, in the early part of his life, from the role of a Sarangi player to that of a vocalist. This experience really enriched his taans and we admire him all the more for it, but somehow Ghulam Ali never liked to be reminded about that -early phase of his life!

The amazing pliability of his voice, his unpredictable swara-combinations, the incredible speed of his tans, and the ease with which he could sway his audiences by his emotional renderings – these were some of the qualities which became the envy and despair of many a rival.

As I sit and recall the numerous concerts of Bade Ghulam Ali that I had the good fortune to attend, I find that there was not a single rasa that he could not bring to life through his music.

Such was the power of his music that be it summer or winter, if be chose to sing Basant and (or), Bahar, he could conjure up before the audience, the entire beauty, youthful exuberance, bursting buds, and blossoms, the poignancy of separation and the entire atmosphere of Spring. Suddenly he would wave the magic wand of his music, and when he started that peerless Desh of his “Kali Ghata ghir aye Sajani”, the audience could almost hear the rumbling of thunder (in the deep, growling mandra notes) see the flashes of lightning (in his sweeping taan), and share the beloved’s agony of separation (through the exquisite meends) and so on. In his Thumri “Naina more taras rahe” (in Jangla Bhairavi), he could bring out the entire longing of the eyes to behold the “Pardesi balam.” What passion cannot music raise and quell! He sang strictly within the traditional framework, but what varied emotions he could pour into his dignified and devotional Khayals (like “Mahadev Maheshivar”, or “Prabhu ranga bheeni”), sensuous thumris like “Yadpiya Ki aye”, or “Tirchh najariya ke Baan”), poignant Dadras (Saiya bolbolo) playful Horis, and soulful Bhajans. By his richly expressive style, he has silenced the detractors of classical music who argue that it is “dry and flat,” and therefore, sans appeal. This pained Ghulam Ali, who used to say – “This is because generally our musicians are more interested in technical virtuosity. But really, emotion is the very soul of our music which has the power to express the subtlest nuances of feeling”. He proved his point by his own style. “From the heart of the singer to the heart of the listener” was true in the case of his music. For the rare perfection and popularity that he brought to the Punjab ang Thumri, he has been rightly called “the King of light classical music”. He had cultivated a full and splendidly modulated voice that charmed listeners. It was a soothing, polished voice that could float effortlessly over the 3 octaves, in slow long glides (meends) or in faans of inimitable speed.

It is true that Ghulam Ali belonged to a long and illustrious musical lineage – the Patiala Gharana. But it was his genius that chiselled off all the harsh crudities and angularities of the once dry Patiala Gharana, and lent it such a rare polish and glow that today it has achieved countrywide popularity. Bade Ghulam Ali Khan has left behind not only hundreds of singers trying to emulate him, but also thousands and thousands of music- lovers who cherish his music. No other North Indian vocalist ever attracted such large audiences in the South as did Bade Ghulam Ali Khan.

Bade Ghulam Ali never tried to win the approbation of those classical purists who judge the excellence of a perfor mance by the length of delineation of each raga. His aim was to appeal to the hearts of the millions who heard him. He would say: “What is the use of stretching each raga for hours? There are bound to be repetitions.” He was one of those rare musicians who was an adept in matching his music to the mood and tastes of his audiences. Indeed, few classical musicians have equalled his shrewd knowledge of audience-psychology. He used to give brief renderings of ragas at big conferences because he rightly felt that too elaborate alaps and badhat might sound tedious to the uninitiated who form the bulk of big gatherings. However, he inevitably poured out his sweetest art at exclusive private soirees. It was at the great Vikram Samvat Conference in Bombay that Ghulam Ali shot up to dizzy heights of fame. It was an unforgettable occasion. All the shining jewels of Hindustani classical music like Aftab-E-Mausiqui Ustad Faiyaz Khan, Ustad Alladiya Khan, Kesarbai and all the rest of the brilliant galaxy were present.

Young Ghulam Ali's performance made him the sensation of the day. Those who heard him on that occasion still rave about the Khayals in Pooriva, and Marva and the Thumris that he rendered then.

At his abode, wherever he used to stay, whether Bombay, Delhi, Calcutta or Hyderabad, he was surrounded by his admirers all the time, and the Swarmandal was always with him. Every few minutes he would break into song to illustrate a point he was making. A firm believer in the debt that classical music owes to folk music, he could, with amazing dexterity, demonstrate the simple folk tunes like a real villager, and then suddenly sing out its fully polished classical counterpart in a scintillating manner! No wonder his admirers were always crowding around him throughout his waking hours. An ample, corpulent figure with a handlebar moustache, his face would become lighted up with expression as he sang, and music enriched with unsurpassed melodiousness would flow out of this great maestro.

During the Ustad's last stay in Bombay (prior to his departure for Hyderabad and his last fatal attack), my brother, a devout BGA fan, in the course of his Cochin-Bombay- Calcutta flight, had a few hours' halt in Bombay, before taking a plane to Calcutta. It was 11 pm when he reached Bade Ghulam Ali Khan's place. Yet, with joy, the Ustad showed his hospitality, not by serving tea and sweets but by something more precious. "Bring my swarmandal," he said to his son Munawwar. "Let me sing awhile for my dear guest." My brother was overwhelmed by the great artiste's humility, affection, and his utter absorption in music. One of my brother's most cherished. possessions today is an old autographed Swarmandal of the Ustad.

Bade Ghulam Ali was not only everyone's favourite, but the favourite of many musicians. When the news of his death spread (April 1968), great contemporaries like Begum Akhtar, Siddheswari Devi, Bhimsen Joshi, Dilip Chandra Vedi and a host of others spoke out in their grief over the "irreparable loss". Siddheswari Devi looked nostalgically at a group-photo in which she sat next to the great maestro after a grand music conference in 1936, and said in a tearful voice: "The like of Bade Ghulam Ali Khan will never come. There will not be another like him."

Begum Akhtar who had known him since long, paid her tribute thus: "I have never seen such a rare combination of greatness and simplicity. When I first heard him, I felt that I was hearing real music for the first time. He was my honoured guest for several months in Calcutta. He used to sing all day long. In fact, music was his sole interest in life, In sorrow he would draw solace from music. In joy also he would burst into song. What a rare musician!"

Under his pen name, Sabrang, he has left numerous lilting compositions – khayals and thumris. Sabrang had only one passion in life – Music. Today the great singer has merged into Nadabrahma, eternal bliss through music. His favourite Bhajan ever was and will be: Hari Om Tatsat.

Who knows future generations may refer to him with awe and reverence as we do of Tansen. uckily, AIR has treasured the recordings of many of his memorable recitals for us and for posterity.

Part 2: Vignettes from the past
From: **PILLARS OF HINDUSTANI MUSIC**
by B.R. Deodhar (Popular Prakashan)

Khansaheb BADE GULAM ALI KHAN by B. R. Deodhar

I believe the year was 1945. Khansaheb and I were seated on Chowpatty sands, chatting. The sun was about to set and its last rays had fanned out and bathed the West in red. The picturesque scene above was reflected in the calm waters of the Arabian Sea. It was a habit with Khansaheb to go to Chowpatty regularly every day to see the beautiful sunset. As he sat transfixed by the scene before us Khansaheb turned to me and said, “Deodharsaheb, this is the precise hour to sing raga Marwa. I am amazed by the ingenuity of our ancestors! Consider their perceptive artistry in employing that particular rishabh (re, ‘D”) and dhaivat (Dha, ‘A’) as they did! The hour of sunset is a most fascinating time. Lovers who have been separated begin to wonder at this time how they are going to spend the night in loneliness. The same thing happens to people who do not have a roof over their heads. The day passes by itself-but the night? They start worrying about finding a shelter for the night. In the seven notes of Hindustani music the most important resting place is shadja (sa, ‘C’). But in Marwa the very note (sa) virtually vanishes and whenever we use it briefly we feel a sense of relief. I am of the opinion that the chief aim of Marwa is to portray this anxiety or uncertainty”.

[Bade Gulam to Deodhar]: “When I happened to be seated on the bank of a river, or in a park, I see birds flying here and there. I see them darting and dancing around without a care in the world; they suddenly take to flight and having reached a certain height dive down to their resting places in some tree. I am fascinated by all this. I want to translate all their delightful movements into music and I try to do this by means of a suitable tana e.g. one which moves very fast from the Sa (tonic) to pancham (Pa, ‘G’) of the higher octave and then circles down like a bird in flight, to the middle Sa…”

One day Khansaheb had a radio broadcast at 1 p.m. As I was working for the Bombay Radio Station at the time, I too had to be in attendance. After he had finished, Khansaheb said, “Wait for a while. I have sent for a taxi – we shall go together.” It was mid-july and the rain was coming down in torrents. Besides, I was hungry. But I did not have the heart to say ‘no’ to Khansaheb. The taxi came along and we got in. Water in any form made Khansaheb happy and heavy rains in particular were pure bliss for him. Some of the rain- water seeped into the taxi and began to drench us but Khansaheb seemed to be in high spirits. He said,

“Come Deodharsaheb, let us go to the sea-shore; the sea would be something to be seen right now.” I protested, “For one, I am famished and besides my clothes are beginning to get wet. So let me go straight home.” However, by way of compromise I agreed to let the taxi driver take us via Marine Drive. We came to Marine Drive and Khansaheb asked the cabbie to stop his vehicle at a spot where there is a cement-concrete projection. The waves of the turbulent sea at this point were thirty to forty feet high. Khansaheb said, “Deodharsaheb, the time and this place are just right for doing riyaz. Listen.” And he began to sing. Whenever a particularly massive wave broke and water spouted up Khansaheb’s tana rose in synchronization and descended when water cascaded down. Water rose in a single massive column but split at the top and fell in broken slivers; so did Khansaheb’s tana in raga Miyan Malhar. Sometimes, if his ascending notes failed to keep pace with the surging water, he was angry with himself but tried again till it synchronized perfectly with the surging water. This went on for three quarters of an hour. I got so interested in the whole proceeding that hunger and thirst were forgotten. Finally Khansaheb’s son, who happened to be with us, said to his father, “Let us go now – it is two-thirty p.m. and we are both hungry.”…

I remember another interesting incident. One evening, Khansaheb gave me a long lecture on the importance of celibacy, especially to singers. The following day, while on his way to Chowpatty, he came to the school and urged me to go with him. I said it would take me a few minutes to get ready. Khansaheb said he would wait for me by the roadside. When I came down, I saw an extraordinary sight. A lovely Punjabi girl – she must have been around eighteen years old – was going towards Chowpatty. Our school is practically at one end of Chowpatty, and Khansaheb seemed to be a few steps behind and following her. The girl caught the attention of every passerby because of her beauty and the grace of her movements. I caught up with Khansaheb, tapped him on the shoulder and said, “Khansaheb, were you not yourself holding forth on the virtues of celibacy yesterday? But a passing lass seems to have turned your head today!” Khansaheb said, “You will hardly understand what I am thinking or looking for. Look what a beautiful piece of creation that girl is! And how intelligent the Creator must be to produce such captivating figure! She has turned the eyes of every passer-by to herself and she is completely unaware of this. Watch her graceful gait – the beautiful movement of her arms and neck! Come, I shall sing to you what I have just seen.” We returned to our school and Khansaheb started singing a thumari in which he painted a vivid tonal picture of the beauty we had met…

…Khansaheb was whimsical. If the audience was up to his expectations he could give an unsurpassable recital. But if the atmosphere, or something else, was not absolutely right he would make do with an offering of thumaris. In 1945, at a recital at Kolhapur, the percussion accompaniment did not come up to his expectations. Consequently, he wound up the pure classical part in the first forty or forty-five minutes and started singing thumaris. He was upset by his having given a lacklustre recital. He returned to his lodgings (at Deval Club) around 2.30 a.m. followed by fifty to sixty members of the audience. Khansaheb said to the people, “All right now, you sit here in the verandah. I shall sing for you.” He asked one of his disciples to provide basic percussion accom- paniment on a dagga and took up his favourite musical instrument swaramandal in his lap. He started singing and went on till 6 a.m.

Theatre-goers on their way home heard his voice and came to Deval Club to hear him. They stayed on to enjoy the music until Khansaheb stopped singing. No one was in a hurry to get home. There was a similar incident at Belgaum. There too the main recital did not go well. Khansaheb, anxious to catch the 5 a.m. train to Bombay, went straight to the railway station – followed by the usual crowd of inveterate music lovers. The percussion maestro Thirakawa, was also there. Everybody made himself comfortable on the railway platform and Khansaheb started singing. The recital began at 3 a.m. and continued until the arrival of the Bombay train. The unplanned audience, in its final stages, numbered some two hundred people who went home when the recital ended. Needless to say, the voluntary recital was incomparably successful – unlike the earlier (paid) one…

…My relationship with Khansaheb was extremely cordial. So I had no hesitation in questioning him about the variable quality of his recitals. I said, “Khansaheb, your presentation of khayal music seems to be lacking in order. You do alapi for some time. Then you take up notation (sa, re, ga, ma etc.) and before the listeners quite realize what you have done, start on tanas. After some time, you once again turn to alapi. Consequently, other musicians consider your gayaki outside any gharana discipline.” Khansaheb heard me out and said, “I won’t answer you in words but by my music. Listen, I am going to sing raga Darbari.” He presented that raga for forty-five minutes so beautifully that I could not find a trace of his usual untidiness. His first twenty minutes were spent in alapi, so relaxed and leisurely that the listener would begin to wonder whether Khansaheb was incapable of producing a single tana. The first part consisted entirely of charming gestures and alapi in which he glided from note to note. There were no twists or turns or the tiniest of harkats. The bol-anga that followed was equally beautiful. Finally, he ended with spiral tanas which reminded one of cannon fire. I asked him, “Why don’t you sing like this always?” He replied at length: “Because all are not discerning listeners like you. I am a Punjabi and people think of me as a musician who is adept at harkats of Punjabi style and good at notation (sa, re, ga, ma). I am also known for my powerful tana. If I do alapi as I just did, within a short while listeners begin to look displeased as if they were saying to themselves, ‘Why is Gulam Ali singing today like a singer lacking in guts? What we have come for is some fireworks, fast tanas and harkats of Punjabi flavour. This man is wasting his time in alapi!’ When I see the audience getting fidgety I lose my concentration and then give it what it wants. But all the same, what you say, Deodharsaheb, is true. I am sometimes guilty of untidiness in my presentation. It is true. I do realize it, but am somehow powerless to check it”… Khansaheb was temperamentally very cheerful and a god-fearing kind-hearted person. He was invariably touched if he encountered an abjectly poor or helpless person. On his daily visit to Chowpatty he made frequent stops to hand out money to beggars. He would put his hand in the pocket and hand out whatever he found there, be it a few annas, a rupee or a five-rupee note.

Khansaheb was an uncomplicated person – even a little naive in some matters. It was not in his nature to tell lies and deceive anyone. At one time I did not know that he had once been a sarangi player. One day, he happened to see a sarangi in our school and immediately started playing it. He, of his own accord, told me that at one time he had had to support

himself by playing that instrument. When he told me about the privations he had to undergo and the circumstances through which he had to pass there was not the slightest touch of self-consciousness about him.

Whenever we engaged in a chit-chat on Chowpatty sands, a small crowd of music lovers would invariably gather round us. On one such occasion Khansaheb started singing. Within a short time he had an audience of thirty or forty people round him. They were all greatly delighted with his music. Khansaheb's glance happened to fall on a paanwala who had also left his stall to listen to him. Khansaheb said, "Did you see how music makes you forget everything? This paanwala has been standing here for a long time oblivious of the fact that he must sell paan to make a living. The crowd will melt away when the show is over but the poor chap would have lost the evening's business. I must do something for him." He then called the paanwala to his side and asked him to serve paans to every one of the thirty or forty people present, at his expense.

Khansaheb had a keen sense of humour. In 1945 he had to go to Kolhapur for a recital. I accompanied him. At Dewal Club, where we were staying, tea was brought in the morning in somewhat diminutive cups. Khansaheb was amused to see such tiny cups. He turned to me and said, "Deodharsaheb, what is a man of my size going to do with this minute quantity of tea? It is barely enough for one sip!" He ordered an entire pot, drank his fill and treated all others staying at the club to tea. During that visit he decided to go shopping for some vests. He visited several shops but was unable to find one large enough for his size. Finally he found one single garment of the requisite size at a shop. Khansaheb said to the shopkeeper, "What kind of a city you have here! I cannot find a vest I can wear!" Khansaheb was a spend- thrift. Whenever he was flush with money he would indulge in an orgy of spending. Naturally some people took advantage of his gullibility and extravagant habits. But Khansaheb rarely complained. He would say, "Fate earmarked the money for them – so they got it."

Khansaheb's fondness for food is well known. It is true that he loved good and nourishing food. If he happened to be hungry and food was late in coming he would become visibly disturbed. But stories about his gargantuan appetite, for example that he habitually polished off four chickens and fifty rotis, were largely apocryphal. I can vouch for the fact that he was not a glutton. It was his parasitic companions who gorged themselves on his food and spread stories about his huge appetite.

As Khansaheb was a Pakistan national he had to return to Pakistan when his visa was about to expire. He had innumerable admirers in India and he was in great demand all over the country for concert performances. Consequently he was inclined to take up Indian citizenship which was not easy. Those who were originally residents of what became India

but migrated to Pakistan for security reasons could regain their Indian citizenship. But Khansaheb, being a resident of Lahore (in Pakistan), was unlikely to be able to acquire Indian citizenship.

On one occasion, Khansaheb gave a recital at the residence of Morarji Desai when the latter was the Chief Minister of Bombay. Morarji was greatly pleased with the recital. Khansaheb, seeing this to be a good opportunity for bringing up the subject of his citizenship, said to Morarji, “I am really more fond of India than Pakistan. There are thousands of people here who love my music and I should very much like to settle down here. But because I come from Lahore (which makes me a Pakistani national), I have to obtain a visa for coming to India. When the period of the visa, which is some seven to eight months, is over I have to return to Pakistan.” Morarji heard him out and said, “Khansaheb, if you wish to live here and are determined to become an Indian national let me know. I shall try to arrange it.” Khansaheb having made a declaration to that effect, Morarji got him to make a formal application which he forwarded to Delhi with his own recommen- dation. Khansaheb succeeded in acquiring Indian citizenship in 1957-58….

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Ref: timesofindia.indiatimes.com

Ustad Bade Ghulam Ali Khan- 118th Birth Anniversary

By Sankha Ghosh / TIMESOFINDIA.COM / Updated: Apr 2, 2020 ..

One of the most common epithets used to describe Ustad Ghulam Ali Khan is ‘Tansen of the 20th century’. Often called Bade Ghulam Ali Khan to differentiate him from other icons of the same name, the maverick musician was one of the legendary thumri vocalists of all time, who guided the Patiala Gharana, one of the schools of Hindustani classical music, to a new height.

One of the most common epithets used to describe Ustad Ghulam Ali Khan is 'Tansen of the 20th century'. Often called Bade (older) Ghulam Ali Khan to differentiate him from other icons of the same name, the maverick musician was one of the legendary thumri vocalists of all time, who guided the Patiala Gharana, one of the schools of Hindustani classical music, to a new height.

Born in undivided Punjab, Bade Ghulam Ali Khan ended up at his home in India many years after Partition — he then lived in Mumbai, Kolkata and Hyderabad, where he eventually breathed his last.

Many of today's youngsters may not know his heritage, but those who are well aware of their music call him as one of the greatest vocalists in modern Indian history.

Starting young

Born on 2 April 1902 in Kasur (now in Pakistan), Bade Ghulam Ali Khan was from a family of musicians. He received his early training in vocals from his uncle Kale Khan who was a court singer in the princely state of Jammu and Kashmir. He also started his training in sarangi. Subsequently, he was taught by his father Ali Baksh Khan as well.

His musical brilliance first became evident when he found an audience for his all-night riyaaz in Kasur. His brothers Ustad Mubarak Ali Khan,
Ustad Bharat Ali Khan and Ustad Amanat Ali Khan are also known to be well-known contributors to the Kasur-Patiala gharana. He married Ali Jiwai, but she died at a young age in 1932.

A thumri legend

In his book 'Thumri in Historical and Stylistic Perspective, Peter Manuel once wrote of Ustad Bade Ghulam Ali Khan as an artist whose "vocal range and technique were extraordinary in themselves, but his greatest virtue was his brilliant sense of melody and nuance; combining these assets, he was able to take thumri to expressive heights which, in the opinion of many, have not been equaled since".

Manuel said Khan could integrate essence "from different styles and genres in his thumris, giving them a distinctly eclectic flavour". The Ustad even mastered the art of perfecting music, keeping in mind the audience for whom he used to deliver terrific performances.

Ustad's trademark was the exceptional emotional work in his singing marked by romance striking a dominant note. Those who knows the intricacies of Hindustani classical music respect him for his

clear rendition of words in his songs.

Such was his grasp that he kept words undistorted even when going for higher pitch levels. He maintained his quality of singing and melody even when others faltered during instances of executing a complex arrangement of consonant sounds in a piece of music.

Bade Ghulam Ali Khan Sahib's gayaki (the art of vocal music) was the amalgamation of four gharanas — Agra, Jaipur, Kirana and Gwalior. The transcendental and extensive expansion of the swaras in alap was divine in his gayaki. He further augmented it with meru khand taans of Kirana, two swar danas of Jaipur and voice structure and voice akaar of Agra and Gwalior.

Two epic songs for Mughal-e-Azam

While he enthralled listeners and viewers at personal and social gatherings, Ustad Bade Ghulam Ali Khan never ever accepted offers to sing in films, until he made one epic exception.

Filmmaker K. Asif requested him to lend his voice for some songs for the cult classic 'Mughal-e-Azam' (1960), starring Dilip Kumar and Madhubala. The Ustad crooned two songs for the film after much cajoling — 'Prem Jogan Ban Ke' and 'Shubh Din Aayo'.

However, it came at a huge cost — an extreme price of Rs 25,000 per song. Just to compare, mainstream playback singers like Mohammad Rafi and Lata Mangeshkar used to be paid Rs 500 per song in those days.

The Ustad's grand daughter-in-law, Samina Ali, once revealed he charged the amount so that no one else could dare to approach him for future film projects.

The legacy

In 1962, four years after he received Indian citizenship, Ustad Bade Ghulam Ali Khan was conferred Padma Bhushan, India's third highest civilian honour, and then Sangeet Natak Akademi Award.

He passed away on 23 April 1968 in Hyderabad's Basheer Bagh Palace. He was then buried in Daira Mir Momin graveyard in the city, which was the burial ground of some eminent Sufi saints.

One of the Ustad's disciples, vocalist Malti Gilani, later set up the Bade Ghulam Ali Yaadgar Sabha in his memory, looking to give financial assistance to musicians and also to promote Indian classical music.

The Ustad's son, famous Hindustani classical singer Munawar Ali Khan, carried on his father's legacy until his died in 1989. His grandsons Raza Ali Khan, Mazhar Ali Khan, Jawaad Ali Khan and Naqi Ali Khan, have since then kept the heritage going.

Even composers like A.R. Rahman had paid his tribute to the Ustad in his mainstream work — for instance, in the Rakeysh Omprakash Mehra-directed 2009 film 'Delhi 6', singer Shreya Ghoshal, along with Rahman, sang and arranged a beautiful composition of Bade Ghulam Ali Khan in Raga Gurjari Todi, called Bhor Bhaye.

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YouTube Videos

Song: Prem jogan ban ke - Moghal - e -Azam:

https://youtu.be/HmZnOlWYtqM?si=1_JywRw-OoR_pcBs

Bhor Bhaye - song by Bade Ghulam Ali Khan and Shreya Ghoshal:

https://youtu.be/-GL50SDO8zE?si=oG4THWXcVCtINHTY

Aye na balam - thumri: https://youtu.be/uawj6tfo3EI?si=3bU2ODEi9h7GB3rT

Yaad piya ki aaye - thumri: https://youtu.be/fGPBGw8N5jg?si=y0DWIGooWIAlWpBt

Best of Bade Ghulam Ali Khan (42 min):
https://youtu.be/dP36BMwTeTc?si=Uqh2eh4mrfd9-hOn

Hindustani classical songs (55 min): https://youtu.be/T7pxxMiyHdk?si=nz8ManYJDgucX-ys

Music for healing (25 min): https://youtu.be/Er0KzX5TWy8?si=xwf-OiQa2-KXRbJl

Thumri (23 min): https://youtu.be/MEyo1fv7ubA?si=xa6aoyCpID4zKD3s

Thumri (3 min): https://youtu.be/w6sqnvUguQI?si=iyfcQAkpLI33pgZC

Hari Om Tatsat - bhajan (5 min): https://youtu.be/UKYXhUzeIRg?si=MHAo5fFn9yF52IiO

Homage to Gurus by Ajoy Chakravarthy (8 min):

https://youtu.be/i0V5Jh57mD4?si=vVwvDOKpJGr9D3nA

Classical music (3 min): https://youtu.be/zGiKwmWPMWA?si=Z9jGAAvRRQKhavCH

World of Thumri (26 min): https://youtu.be/20XxUAhTr8w?si=uWGfSo9MjV3Ofm03

Raga Bageshree (26 min): https://youtu.be/UxZlImiVy48?si=KN0RTNU0qx3Cn3CB

Thumri (3 min): https://youtu.be/uiRVzBHMs5g?si=JmTmgu7SXS_0eE3J

Raag rang (1 hr 54 min): https://youtu.be/FWQtGhN1JiU?si=ai4Em0bEmRedEbJS

Hindustani classical (28 min): https://youtu.be/U9v6OJC7AHU?si=X3LzH-yYVSYItoOm

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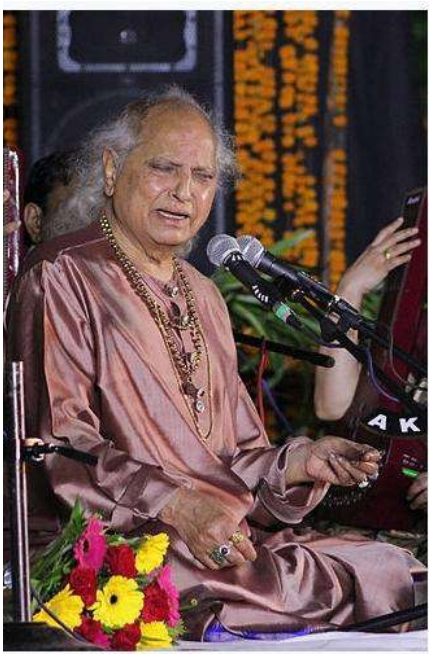
ॐ सह नाऽवतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्विनावधीतमस्तु मा विद्विषावहै॑ ॥ **(3)**
ॐ शान्तिः शान्तिः शान्तिः ॥ **(3)**

Dr. M. Thirumaleshwar

Pandit Jasraj- Hindustani Classical Vocalist, Mewati gharana, Fatehabad, Haryana, India



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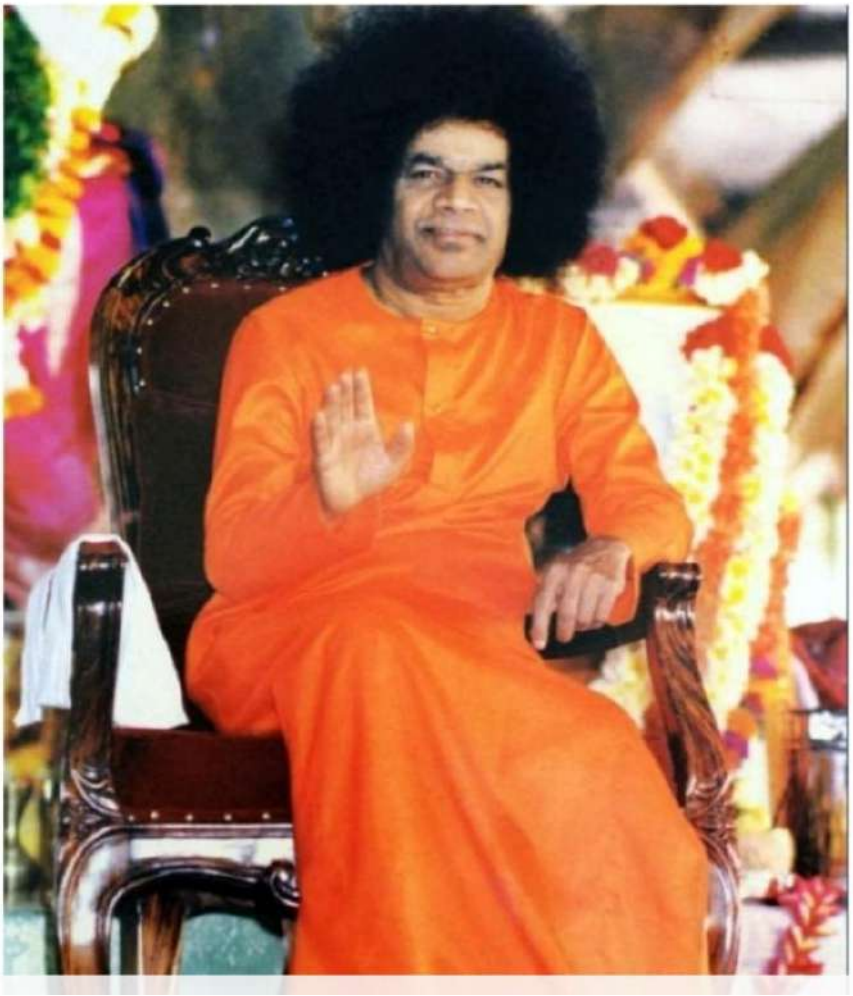
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Pandit, Jasraj, famous Hindustani Classical Vocalist..

Pandit Jasraj (28 January 1930[4] – 17 August 2020[5]) was an Indian classical vocalist, belonging to the *Mewati gharana* (musical apprenticeship lineage).[6] His musical career spanned 75 years resulting in national and international fame, respect and numerous major awards and accolades. His legacy includes memorable performances of classical and semi-classical vocal music, classical and devotional music, albums and film soundtracks, innovations in various genres including *Haveli Sangeeth* and popularising the *Mewati Gharana* - a school of thought in Hindustani classical music. Pandit Jasraj taught music to amateur and professional students in India, Europe, Canada and the United States.

Details about Jasraj's biography, parents, early life, singing career, training, technique and style, classical and semiclassical music, Awards, discography, sound tracks for films.personal life and family, Death, legacy …etc are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about his stutis to various gods, recitals, popular songs, poojas by disciples.... etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other sites as shown in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 23, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Pandit Jasraj

Born	28 January 1930 Hisar, Punjab, British India (now Fatehabad, Haryana, India)
Died	17 August 2020 (aged 90) New Jersey, U.S.
Occupation(s)	Singer, music teacher, tabla player
Spouse	Madhura Shantaram (m. 1962)
Children	Shaarang Dev Pandit Durga Jasraj [1][2]
Relatives	Pandit Maniram (brother) Vasant Kumar Pandit (Cousin)
Awards	See awards and honours

Pandit Jasraj (28 January 1930[4] – 17 August 2020[5]) was an Indian classical vocalist, belonging to the *Mewati gharana* (musical apprenticeship lineage).[6] His musical career spanned 75 years resulting in national and international fame, respect and numerous major awards and accolades. His legacy includes memorable performances of classical and semi-classical vocal music, classical and devotional music, albums and film soundtracks, innovations in various genres including *Haveli Sangeeth* and popularising the *Mewati Gharana* - a school of thought in Hindustani classical music. Pandit Jasraj taught music to amateur and professional students in India, Europe, Canada and the United States.

Early life

Jasraj was born on 28 January 1930[4] in Pili Mandori, a village in the then Hisar district (now in Fatehabad district) of Haryana,[note 1] in a middle-class Brahmin family to Pandit Motiram, a classical singer and Krishna Bai.[7][8] He was the youngest of three sons, in a family of classical singers. Motiram died in 1934 when Jasraj was four, on the day he was to be appointed as the state musician in the court of Mir Osman Ali Khan.[9][10][11] His eldest brother was vocalist Pandit Maniram, who instructed Jasraj after the death of their father. Jasraj's elder brother, Pandit Pratap Narayan, was also an accomplished musician and was the father of music composer duo Jatin–Lalit,

singer-actress Sulakshana Pandit and actress Vijeta Pandit. Pandit Pratap Narayan taught Jasraj to play tabla starting at age 7, but Jasraj decided that he wanted to only sing by 14.

Musical career	
Genres	Hindustani classical music
Instrument(s)	singing, tabla
Years active	1945–2020[3]
Website	www.pjim.org

Jasraj spent his youth in Hyderabad, and travelled often to Sanand in Gujarat to study music with musicians of the *Mewati gharana*.[14][15] Jasraj performed for Maharaj Jaywant Singh Waghela, the Thakur Sahib of Sanand, who was deeply dedicated to classical music,[16] and received training from him.[16][17]

In 1946, Jasraj moved to Calcutta, where he began singing classical music for radio

Personal life

In 1962, Jasraj married Madhura Shantaram, the daughter of film director V. Shantaram, whom he had first met in 1960 in Bombay.[18] They initially lived in Calcutta, moving to Bombay in 1963.[19] They had two children, a son, Shaarang Dev Pandit, a daughter, Durga Jasraj, and three grandchildren.[13]

Madhura made a film, *Sangeet Martand Pandit Jasraj* in 2009[20] and directed her first Marathi film, *Aai Tuza Ashirwad*, in 2010, in which her husband and Lata Mangeshkar sang in Marathi.

Career

Training

Jasraj was initiated into vocal music by his father, and later trained as a tabla accompanist under his elder brother, Pandit Pratap Narayan.[23] He would frequently accompany Maniram in his solo vocal performances.[7] He credits the vocalist, Begum Akhtar, as inspiring him to take up classical music.[18]

Jasraj began training as a vocalist at the age of 14, after renouncing tabla in reaction to how accompanists were treated at the time .[24][25] He would practise singing close to 14 hours a day. In 1952 when he was 22 he performed his first stage concert as a vocalist in the court of King Tribhuvan Bir Bikram Shah of Nepal in Kathmandu.[7][26][27] Before becoming a stage performer, Jasraj worked as a performing artist on radio for several years.

He initially trained as a classical vocalist with Pandit Maniram, and later with Jaiwant Singh Waghela, a vocalist and beenkar.

Technique and style

Classical music

Although Jasraj belonged to the Mewati gharana, a school of music known for its traditional performances of *khayals*, Jasraj had sung khayals with some flexibility, adding elements of lighter styles, including the *thumri*.[4] During the initial stages of his career, he was criticised for incorporating elements from other schools of music, or *gharanas*, into his singing.[4] Musicologist S. Kalidas has noted, however, that this borrowing of elements across *gharanas* has now become more commonly accepted.

Jasraj created a novel form of *jugalbandi* called *Jasrangi* that is styled on the ancient system of *moorchhana*, between a male and a female vocalist, who each sing different ragas at the same time.[7][9] He was also known for presenting a variety of rare ragas including Abiri Todi and Patdeepaki.[28]

Semi-classical and popular music

In addition to performing classical music, Jasraj had worked to popularise innovations in semi-classical musical styles, such as *Haveli Sangeet*, which involves semi-classical performances in temples.[29] He had also sung classical and semi-classical compositions for film soundtracks, such as the song, 'Vandana Karo', composed in the raga *Ahir Bhairav* by the composer Vasant Desai, for the film *Ladki Sahyadri Ki* (1966),[29] a duet with vocalist Bhimsen Joshi for the soundtrack of the film *Birbal My Brother* (1975),[30] and a ballad, *Vaada Tumse Hai Vaada* for a horror film titled *1920* (2008) directed by Vikram Bhatt.[29]

In memory of his father, Jasraj organised an annual musical festival called the Pandit Motiram Pandit Maniram Sangeet Samaroh in Hyderabad.[9][10] The festival has been held annually since 1972.

On 28 January 2017, the production house Navrasa Duende celebrated Jasraj's 87th birthday and 80 years of his service to music with a classical music concert titled *My Journey, an Intimate Evening with Pandit Jasraj* at Jawaharlal Nehru Stadium, New Delhi. He received a standing ovation.

Teaching

Jasraj tutored several students who have gone on to perform as classical musicians, including Saptarshi Chakraborty,[12] Sanjeev Abhyankar,[32][26] violinist Kala Ramnath,[33][26] Sandeep Ranade,[34][35] shehnai player Lokesh Anand,[36] Tripti Mukherjee,[37] Suman Ghosh,[25] flautist Shashank Subramanyam,[38][26] Anuradha Paudwal,[12] Sadhana Sargam,[25] and Ramesh Narayan.[39][37]

He was also the founder of schools for Indian classical music in Atlanta, Tampa, Vancouver, Toronto, New York, New Jersey, Pittsburgh, Mumbai, and Kerala. Jasraj would spend six

months of each year in the United States and Canada at either his home in New Jersey, teaching, or touring.[13][40][41] At age 90, he was teaching some of his international students through Skype.

Death

Pandit Jasraj remained in the US when the country entered its COVID-19 lockdown.[44] He died at his home in New Jersey on 17 August 2020 at 5:15 am EST, due to cardiac arrest.[45][46] His body was later repatriated on an Air India flight to Mumbai[47] where it was cremated with state honours and 21-gun salute at Pawan Hans Crematorium in Vile Parle.[1][2] The Prime Minister of India, Narendra Modi said that his death "leaves a deep void in the Indian cultural sphere. Not only were his renditions outstanding, he also made a mark as an exceptional mentor to several other vocalists.

Awards and honours

- *Padma Shri* (1975)[49]
- Sangeet Natak Akademi Award (1987)[50]
- *Padma Bhushan* (1990)[49]
- *Padma Vibhushan* (2000)[49]
- Swathi Sangeetha Puraskaram (2008)[51][52]
- Sangeet Natak Akademi Fellowship (2010)[53][54]
- Pu La Deshpande lifetime achievement award (2012)[55]
- Bharat Ratna Bhimsen Joshi Classical Music Life Achievement Award (2013)[56]
- Sumitra Charat Ram Award for Lifetime Achievement (2014)[57]
- Marwar Sangeet Ratna Award (2014)[58]
- Gangubai Hangal Lifetime Achievement Award (2016)[59]
- Asteroid 300128 Panditjasraj, discovered by astronomers with the Mount Lemmon Survey in 2006, was named in his honour.[60] The official naming citation was published by the Minor Planet Center on 27 August 2019 (M.P.C. 115895).[61]
- Sangeet Kala Ratna[57]
- Master Dinanath Mangeshkar Award[50]
- Maharashtra Gaurav Puraskar[62]

Discography

- Raga Symphony (2009)[discography 1]
- Anuraag (2000)[discography 1]
- Devotionally Yours[discography 2]
- The Glory of Dawn – Morning Raagas (2005)[discography 3]
- Invocation (1993)[discography 4]
- Kanha[discography 5]
- Khazana (2008)[discography 1]
- In Concert Vancouver Vols. 1 & 2 (1997)[discography 6]
- Malhar – A Downpour of Music (2005)[discography 7]
- The Meditative Music of Pandit Jasraj[discography 8]
- Parampara – The Mewati Tradition[discography 9]
- Pride of India (2002)[discography 1]

- Multaani & Din-ki-Purya[discography 1]
- Shri Krishna Anuraag (2000)[discography 10]
- Songs of Krishna Vol. 1 & Vol. 2 (2000)[discography 1]
- The Spiritual Journey (2005)[discography 11]
- Baiju Bawra Vols. 1 & 2 (2008)[discography 12]
- Devi Upasana (2007)[discography 13]
- Miyan Tansen Vol 1 & Vol 2 (2006)[discography 14]
- Tapasya Vol. 1 (2005)[discography 15]
- Darbar (2003)[discography 16]
- Maheshwara Mantra (2002)[discography 17]
- Soul Food (2005)[discography 18]
- Haveli Sangeet (2001)[discography 19]
- Inspiration (2000)[discography 20]
- Ragas Triveni and Multani Live[discography 21]
- Ragas Bihagda and Gaud Giri Malhar[discography 22]
- Worship By Music/Live Stuggart '88[discography 23]
- Ornamental Voice

Performances in film soundtracks

- "Vandana Karo" in *Ladki Sahyadri Ki* (1966, music by Vasant Desai, based on Ahir Bhairav)[29]
- Jugalbandi with Bhimsen Joshi in *Birbal My Brother* (1973, music by Shyam Prabhakar, based on *Malkauns*)[29][30]
- "Neend Na Aaye" in *Ek Hasina Thi* (2004, music by Amar Mohile)
- "Vaada Tumse Hai Vaada" in *1920* (2008, music by Adnan Sami)[29]
- A song in *Life of Pi* (2012, music by Mychael Danna, based on Ahir Bhairav)

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Ref: the print.in

Pandit Jasraj—modern-era Tansen

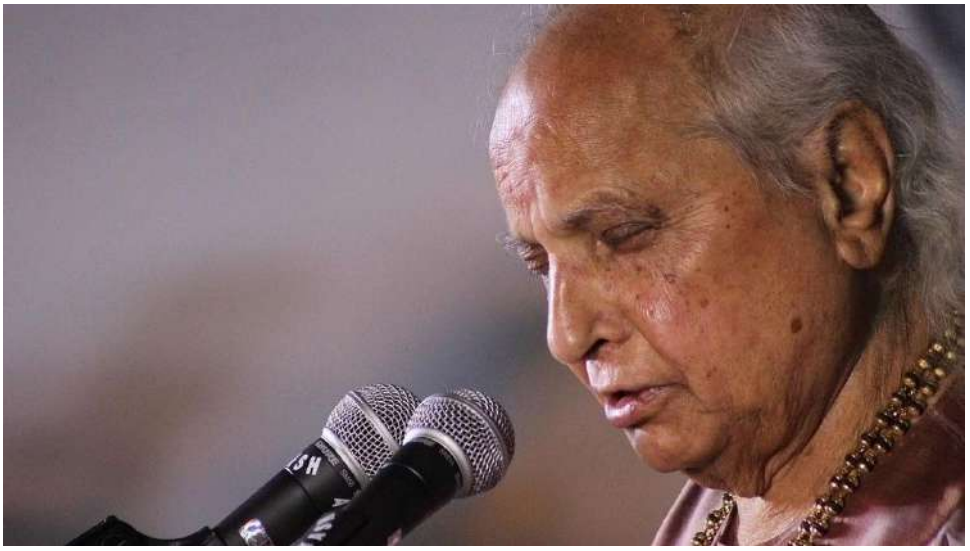
From Maharaja Jaswant Singh of Gujarat's Sanand to King Tribhuwan Bir Bikram Shah of Nepal, Pandit Jasraj performed for many royal patrons of his time.

UNNATI SHARMA

28 January, 2023 12:02 pm IST

Classical music can be an intimidating space, dominated by narratives of 'purity', ancient learning practices and the 'guru-shishya' tradition. So, when a stalwart talks about embracing change, it feels like a breath of fresh air. Indian classical vocalist Pandit Jasraj did just that.

In 2020, at the age of 90, he was taking classes on Skype. He said he didn't think older times were better, in a world that tends to thrive on the romanticisation of the old. Jasraj's last musical performance before his demise in August 2020 was also online.



"I believe the current phase is good. One should not compare it with the past – good or bad. One has to walk with time, and only then you will like the current time," said the 'Mewati Gharana' doyen in an interview with *The Hindustan Times.*

A musical genius

Born on 28 January 1930 in Pili Mandori in Haryana, Jasraj grew up with classical music. His father, Pandit Motiram, was a vocalist, and his two older brothers were accomplished musicians as well.

The famous Begum Akhtar ghazal, *Deewana Banana Hai Toh Deewana Bana De*, struck a deeply personal chord with then-six-year-old Jasraj. He would spend most of his school days listening to songs on the gramophone at the teashop on the way to his school.

Jasraj's father was supposed to join the court of the seventh Nizam of Hyderabad, Mir Osman Ali Khan, and even relocated his family to the city for this purpose. But as fate would have it, Motiram died on the day of his joining.

After his demise, Motiram's family shifted to Nampally, known then for Hyderabad's central railway station. From here, Jasraj would travel to Sanand in Gujarat to learn from musicians of the Mewati Gharana. He even performed for renowned musical patron Maharaj Jaywant Singh Waghela of Sanand and received training from him.

Jasraj started his career as an accompanying tabla artist. "After a brief initiation into vocal music by my father, I decided to opt for the tabla under the training of Pandit Pratap Narayan. That decision was taken to shoulder the family responsibilities, for the additional income, due to the sudden demise of my father," he said in an interview.

At 14, he "rebelled against the strange attitude meted out to accompanying artistes" and vowed to become "a full-fledged vocalist."

Recalling one of his earliest concerts, Jasraj said he performed in front of Nepal's King Tribhuwan Bir Bikram Shah in Kathmandu in 1952.

"The king told his men to announce that he has awarded me 5,000 gold coins. I was shocked. I couldn't believe it. I was sweating, and I almost fainted. I was maybe 22 years old then," he said.

When Jasraj hypnotised a deer

For Pandit Jasraj, music and spirituality were intertwined. From *Madhurashtak* to *Om Namoh Bhagwate Vasudevaaye*, the *kirtan* style of his music travelled far and wide. He popularised Haveli Sangeet, a form of devotional music dedicated to the Hindu god Krishna and traditionally sung in temples.

He would do *riyaaz* (practice) for almost 14 hours every day without fail. Jasraj started getting recognised through his radio performances and gradually made a name for himself through stage shows in India and abroad.

According to a famous anecdote, Jasraj "transfixed a deer" during a performance in the Sankat Mochan temple in Benares (now Varanasi) in 1996. When he was performing 'Raga Todi', a deer ran past the audience and stopped next to the stage, seemingly mesmerised by the music, according to attendees.

Interestingly, the incident was similar to an older 16th-century legend: Singers Tansen and Baiju Bawra were performing the same raga when a herd of deer, captivated by their voice, joined the audience. It's why traditionally, in Ragamala miniature paintings, the visual of a woman playing Raga Todi while surrounded by deer is a common optic.

Former MP and classical music connoisseur N.K. Singh writes about the futuristic vision of Pandit Jasraj while calling him the 'Tansen of our times'.

"As an exponent of the Mewati Gharana, he sought to blend various musical styles, not confined to *Khayal* alone. In this sense, he had a futuristic vision. He recognised that the classical tradition, without losing its purity of form and content, must evolve. That is why, while learning from the Mewati Gharana, he improvised on his musical styles, particularly *kirtan*".

While the tradition of *jugalbandi* (musical duets) was a well-known practice, it was rare to see a male and a female artist performing the same raga together. Jasraj came up with a new concept of *jugalbandi* called 'Jasrangi', where a male and a female vocalist sing two different ragas simultaneously in two different scales.

Though the country bestowed on him its most honorific titles—such as the Padma Vibhushan, Padma Bhushan, and even named a minor planet called Pandit Jasraj after hiim –- he felt most loved when the residents from his native village in Haryana's Hisar district named a park and a library after him. "He wanted to see the village youth build a culture of education and also learn classical singing. He particularly encouraged higher education for girls and [stood for] women's empowerment," wrote Colonel RD Singh in a 2020 article for *The Times of India*.

(Edited by Zoya Bhatti)

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Ref: hindustantimes.com

Pandit Jasraj: The Tansen of our times

By NK Singh
Aug 18, 2020 07:36 PM IST

Mainstreaming classical Indian music, with community participation, will be his lasting contribution and legacy.

Pandit Martand Jasraj was deeply embedded in India's national psyche and was an inimitable part of its cultural ethos. This void is irreplaceable. In my life, even more so. I do not recall any auspicious occasion, from my house-warming to the marriage of my son, which was not blessed by his magical voice.

He was the last of the great quartet in our classical vocal tradition comprising Pandit Bhimsen Joshi, an exponent of the *Kirana Gharana*; Kishori Amonkar, an exponent of the *Jaipur Gharana*; Girija Devi, an exponent of the *Seniya* and *Banaras gharanas*; and Pandit Jasraj, an exponent of the *Mewati Gharana*. Given my passion for Indian music, I was privileged to share a personal bond with all of them. However, there are some characteristics which were exclusive to him.

His magnanimity, indulgence and equanimity were unique to him. On no occasion did I find him irritated, complaining of either an inattentive audience or any transient illness. On one occasion, when I remarked about his viral fever, he jocularly answered that the presence of such distinguished music lovers and our enthusiasm had made his discomfort vanish.

Born in Hisar, Panditji traversed a long distance in his life from various traditions, imbibing the essentials of different styles of singing. I have heard some recitals of him being taught by his elder brother, Pandit Maniram, and it is amazing to hear the re-orchestration of the best *guru-shishya* tradition.

As an exponent of the *Mewati Gharana*, he sought to blend various musical styles, not confined to *ghayal* alone. In this sense, he had a futuristic vision. He recognised that the classical tradition, without losing its purity of form and content, must evolve. That is why, while learning from the *Mewati Gharana*, he improvised on his musical styles, particularly kirtan.

He also innovated the well-known *Jasrangi*, which involved both the female artist and himself performing collectively for wider community acceptance. After all, the *Om Namo Bhagwate Vasudevaya Namaha*, which he sang on many occasions, comes with a supreme sense of spirituality unique to Jasraj and which invoked instant community participation. In imbibing the classical tradition, he constantly sought to improvise and improve on it.

On a special occasion, on May 8, 1998, it was a hot and humid afternoon. He decided to sing a *raag Dhulia Malhar*, which he explained at length was a precursor of the rains

and where the rain particles are often mixed with dust particles to produce intense dust storms preceding the rainfall.

As he continued his singing on that hot afternoon, clouds appeared from nowhere. It started drizzling, which cooled the atmosphere greatly. The magical appearance of the clouds and the rains from nowhere reminded everyone present there of the legendary Tansen. It was said that Tansen could summon the rains while singing *Malhar* and light up the lamps during Deepak.

Undoubtedly, Pandit Jasraj, whom we all experienced in that evening, was the 21st century Tansen in drawing legendary powers to invoke the gods and spirituality so much needed by humans.

In a sense, it is somewhat ironic that a man born in Hisar, travelling through the entire orbit of the musical traditions of India, and from Hyderabad, then to Sanand, then as the supreme national star, would have passed away in New Jersey. My only comfort in this time of grief is that he left us doing what he loved best — educating and teaching students on the great Indian cultural tradition of classical music, of which he was the noblest interpreter.

Following his calling of globalising the Indian classical music tradition, he founded schools in Atlanta, Tampa, Vancouver, Toronto, New York, New Jersey, Pittsburgh, Mumbai and Kerala.

Durga Jasraj, his loving daughter, who was trained assiduously by her father, looked after him to the very end. He had greatly encouraged her in promoting the *Tiranga* in close cooperation with the poet and lyricist Javed Akhtar.

For me, this sudden shock is all the more poignant because I had often spoken to him during his stay in New Jersey and he constantly assured me of his well-being and how much he was looking forward to singing for avid music lovers after his early return to India. Alas, this will remain our unfulfilled dream.

On his passing, Prime Minister (PM) Narendra Modi said, “The unfortunate demise of Pandit Jasraj Ji leaves a deep void in the Indian cultural sphere. Not only were his renditions outstanding, he also made a mark as an exceptional mentor to several other vocalists.”

Former PM Atal Bihari Vajpayee, with whom I worked, greatly loved and admired the music of Pandit Jasraj. He had described him as “*Rasraj*”, the king of *rasas*.

In 2019, the International Astronomical Union even named a minor planet orbiting between Mars and Jupiter as “Jasraj” after him, enchanting the Gods as part of our planetary constellation.

The great legacy of the spirituality, which Indian classical music represents, must be nurtured. Pandit Jasraj had a lasting lesson for all of us that traditions must remain contemporary and relevant to the life of a common person.

Mainstreaming Indian classical music with community participation was his lasting contribution. May the *Tiranga* fly high.

NK Singh is the chairperson of the 15th Finance Commission and a former Member of Parliament.

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Ref: thehindubusinessline.com

Music was worship for Pandit Jasraj

Updated - August 20, 2020 at 06:21 PM.

By Shriya Mohan

What set him apart was really the power of his divine bhakti, which was the fulcrum of his music. It transmitted itself into the hearts of those who absorbed its stirring power.

It was particularly sultry that night. Pandit Jasraj took the stage in the open-air setting, and started to sing the opening notes of raag Dhulia Malhar, among the first set of pre-monsoon Malhars, known to evoke images of dust storms and the sweet fragrance of wet earth.

As he began singing, the sky transformed, bringing in dark clouds seemingly out of nowhere. The audience watched and listened awestruck as Jasraj's voice soared, in harmony with the thunderclaps and showers. It was as if he were Tansen.

"It is due to the invocatory element of Indian music, particularly the rendering by Pt Jasraj, that Gods and nature responded...," then revenue secretary NK Singh — at whose New Delhi residence the Hindustani classical vocalist was singing that night of May 8, 1998 — wrote at the back of a two-CD set he later released of Jasraj's live performance.

For Jasraj's fans and followers the world over, his death on Monday marks the end of an epoch. It wasn't just the 90-year-old vocalist's decades-long mastery over Hindustani musical technique — the impeccably crafted *meeds* , *gamakhs* and *murkhis* he treated his listeners to — all rooted firmly in his Mewati Gharana and yet that branched out beyond. It wasn't just that he could sing across three-and-a-half octaves without a warm up. And it wasn't just that he trained three generations of musicians, some over Zoom from New Jersey until even a few days before his death, or that he founded classical music schools across the world from Kerala to Vancouver.

What set him apart was really the power of his divine bhakti, which was the fulcrum of his music. It transmitted itself into the hearts of those who absorbed its stirring power.

Jasraj had always worshipped Krishna and Kali. Elaborate poojas were once a part of his daily routine. In a rare interview to television journalist Karan Thapar, Jasraj, then 73, said that as a young man, he once had a dream in which he saw Lord Krishna sitting royally on a throne. He himself was there in his court, which was full of people — ranging from Lord Mountbatten to Jasraj's own gurus, all standing with their heads bowed in respect.

Lord Krishna pointed to Jasraj and said, "Why must you offer prayers to me? Pooja is for the rest of them. Let music be your only worship. It is what reaches me the fastest." And ever

since, he told Thapar, he decided to make his voice and all the notes emanating from it an offering, a prayer.

Born in Haryana's Hisar to a family steeped in music for four generations, Jasraj — one of three siblings — was four when he lost his father, Pandit Motiram. He and his brothers had to earn to keep the family afloat. He picked up the tabla and by the time he was a young boy, he had mastered it.

But the mistreatment of accompanists and the humiliation he was subjected to prompted him to take up vocal music. Once, at Kolkata's Kalighat temple, he vowed that he would not cut his hair until the goddess made him an established vocalist. He let his hair grow for four straight years, until he got to sing at his first reputed concert as a young teenager.

"I have a fine tuning with god," he had said to Thapar, moving his slender fingers as if he were tightening the pegs of the tanpura. It is the reason why, despite his prowess over classical ragas, he had a natural inclination for chants and bhajans with simple repetitive phrases that began at a slow pace and ended in euphoric frenzy, transporting audiences into his realm of sublime bhakti.

His *Om namo bhagawate vasudevaya* , *Mata kalika* , *Mero Allah meharbaan* , *Ganga stotram* , *Madhurashtakam* and dozens of his *Shiva Stuti* bhajans were as popular as his masterful deliveries of raag Bhairav, Maarwa and Shankara, and the various moods of Malhar, Bhimpalasi, Darbari Kanhada, Durga and countless more. On his official website, his fans insist that his raag Nat Narayan benefits those with mental illnesses, his Gorakh Kalyan has lowered blood pressures and his Jaunpuri is the go-to cure for a headache. And Pandit *ji* , as he was lovingly called, gave every bit unto his audience, healing them with his voice.

Twenty-six years ago, Kedar Khandekar's grandmother made Jasraj an unusual request to Jasraj. Kedar, 6, born with cerebral palsy, lived in New Delhi. Nothing brought more life into his eyes than Jasraj's music. She wrote a letter to Jasraj, who lived in Mumbai, requesting him to visit them and to sing for Kedar. Nobody expected that it would come true. But a few days later, media reports testify, the doorbell rang and much to everybody's surprise, it was Jasraj. He was in the capital for a concert. He sang for the boy and little Kedar's eyes danced that day.

Everybody who has come in contact with the music of Jasraj has a story. When I sat down to write this article in the wee hours of the morning, I decided to play his Dhulia Malhar. It was a perfectly clear sky and I wanted to see what would happen. "Pandit *ji* , will your recording be enough to make it rain?" I asked him.

Sure enough, it started raining — a drizzle that gathered into a torrent. Jasraj, wherever he is, is still taking our song requests.

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YouTube Videos

Om Namo Bhagavate Vasudevaya: https://youtu.be/tujcCI6MLD0?si=kWojTZHB0rO2q2Zr

Shiv dhun : https://youtu.be/SNPcmyibSMo?si=8fkXp0nSpCA3vWk2

Madhurashtakam (12 min): https://youtu.be/NVE2qeBYvb4?si=rw4DrONlQyhL_2Gz

Concert (58 min): https://youtu.be/bqicupeF5uo?si=2eBzH59myLg0Z3Xo

Bhakti Kiran (25 min): https://youtu.be/tujcCI6MLD0?si=VbCg_q70xX7gkvZC

A tribute (5 min): https://youtu.be/zZzTqEVTp7I?si=fKBoCbs6uLViF0tc

Remembering jasraj (40 min): https://youtu.be/NQOomRQ93ig?si=yXy0Y2JR4SXFWQbM

Classical Vocal (29 min): https://youtu.be/JqILF9aBZUk?si=MJdLzknHKoWlKDKi

Raag Multani (29 min): https://youtu.be/8B0s0Ussk7s?si=ijSC0e2NfL7ZrtfK

Genius Pt. Jasraj (3 hr 22 min): https://youtu.be/JrdxVWnAf_I?si=pA8CVSOW1kVNhrwJ

UmaMaheshwar stotra (15 min): https://youtu.be/_zAbVQg9sBk?si=mIFspLKzaOsMY1pi

Pt. Jasraj recital(4 hr 17 min):
https://www.youtube.com/live/bToZ7PXLePI?si=W9l1ncCEpWgasfpw

Bhajan (6 min): https://youtu.be/rzIe53oATxI?si=X20tFD8RjgaoXXs1

Musical pooja (1 hr 48 min):
https://www.youtube.com/live/aorgXeiAIH8?si=e6ZBJyifkwE2fLpq

Sangeet Samaroh (3 hr 34 min):
https://www.youtube.com/live/qQ0Mrof63Mc?si=PlNNkYJrviZJE8JN

Raag Bihag (29 min): https://youtu.be/d74c5irw9pw?si=nIx0cX7WCzBzgBPz

Musical pooja (1 hr 7 min):
https://www.youtube.com/live/LErgkEBOUo4?si=IIcgSQj9_SHbRqQ_

Monthly pooja (1 hr 15 min):
https://www.youtube.com/live/1yNmzxSHnY0?si=gIZpeKj15Tb55Gpj

Shiv stuti (29 min): https://youtu.be/wilMnCTY9sQ?si=sq5tGw6QL_2VRinh

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ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु॒ मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**

Dr. M. Thirumaleshwar

Bharat Ratna Pandit Bhimsen Joshi- Hindustani Classical Vocalist,Dharwad, Karnataka, India

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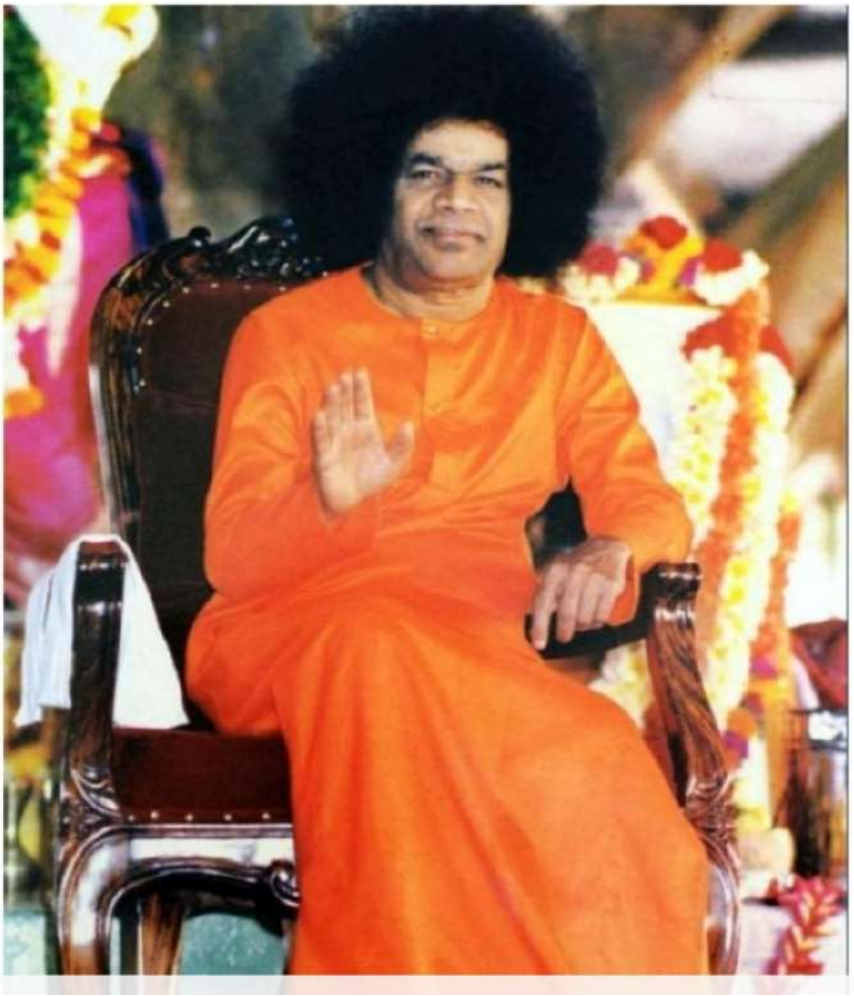
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Bharat Ratna Pandit Bhimsen Joshi, famous Hindustani Classical Vocalist..

Pandit Bhimsen Gururaj Joshi (4 February 1922 – 24 January 2011), was one of the greatest Indian vocalists from Karnataka, in the Hindustani classical tradition. He is known for the *khayal* form of singing, as well as for his popular renditions of devotional music (*bhajans* and *abhangs*). Joshi belongs to the Kirana gharana tradition of Hindustani Classical Music. He is noted for his concerts. Joshi was instrumental in organising the Sawai Gandharva Music Festival annually, as homage to his guru, Sawai Gandharva.
He received the Bharat Ratna, India's highest civilian honour, in 2009.

Details about Bhimsen Joshi's biography, parents, early life, singing career, Hindustani Classical Music, devotional music, patriotic music, playback singing, Sawai Gandharva Music Festival, personal life, discography, style, career in films, Awards and recognitions, death, legacy …etc are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about his recitals, abhangs, songs, bhajans, Radio shows, AIR National programmes, duet with Balamuralikrishna …..... etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other sites as shown in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 24, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Pandit Bhimsen Joshi

Pandit Bhimsen Gururaj Joshi (/ˌbiːmsɛn ˈdʒoʊʃɪ/ ⓘ; *BHEEM-SAYN joe-SHEE*; 4 February 1922 – 24 January 2011), also known by the honorific prefix **Pandit**, was one of the greatest Indian vocalists from Karnataka, in the Hindustani classical tradition. He is known for the *khayal* form of singing, as well as for his popular renditions of devotional music (*bhajans* and *abhangs*). Joshi belongs to the Kirana gharana tradition of Hindustani Classical Music. He is noted for his concerts, and between 1964 and 1982 Joshi toured Afghanistan, Italy, France, Canada and USA. He was the first musician from India whose concerts were advertised through posters in New York City.[1][2] Joshi was instrumental in organising the Sawai Gandharva Music Festival annually, as homage to his guru, Sawai Gandharva.

Born	Bhimsen Gururaj Joshi 4 February 1922 Ron Taluka, Gadag district, Karnataka, India
Died	24 January 2011 (aged 88) Pune, Maharashtra, India
Nationality	Indian
Occupation	Hindustani Classical Vocalist
Years active	1941–2000
Parent(s)	Gururajrao Joshi (father) Rama bai (mother)

Awards	Padma Shri (1972) Padma Bhushan (1985) Sangeet Natak Akademi Fellowship (1998) Padma Vibhushan (1999) Maharashtra Bhushan (2002) Karnataka Ratna (2005) Bharat Ratna (2009)
Musical career	
Genres	khayal (in the form of *bhajans* and *abhangs*)
Instrument(s)	Vocals · Harmonium · Tanpura

In 1998, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama.[4] Subsequently, he received the Bharat Ratna, India's highest civilian honour, in 2009.

Early life

Bhimsen Joshi was born on 4 February 1922 in a Kannada[6] Deshastha Madhva Brahmin family[7] to Gururajrao Joshi and Godavaribai at Gadag in Dharwad district that was then in the Bombay Presidency of British India.[8][9] His father, Gururaj Joshi, was a school teacher. Bhimsen was the eldest among 16 siblings. He lost his mother at a young age.

As a child, Joshi was fascinated with music and musical instruments like the harmonium and tanpura[11] and would often follow processions accompanied by music bands. This exercise often tired him and he would curl up somewhere and sleep, forcing his parents to go to the police after efforts to trace him failed. Fed up, his father Gururajacharya Joshi came up with the solution, writing "son of teacher Joshi" on Joshi's shirts. This worked and those who found the boy sleeping would safely deposit him back to his house.

Musical training

His first music teacher was Channappa of Kurtakoti, who had trained with the veteran singer Inayat Khan. After learning Ragas Bhairav and Bhimpalasi, the one and only unique vigorous style of rendering he developed along with advanced training by other teachers is attributed to the basic training he received from Channappa.

Searching for a guru

Joshi heard a recording of Abdul Karim Khan's Thumri "Piya Bin Nahi Aavat Chain" in Raga Jhinjhoti when he was a child, which inspired him to become a musician. During this time, he also heard Pandit Sawai Gandharva at a performance in Kundgol. In 1933, the 11-year-old Joshi left Dharwad for Bijapur to find a master and learn music.[13][14] With the help of money lent by his co-passengers in the train, Joshi reached Dharwad first and later went to Pune. Later he moved to Gwalior and got into Madhava Music School, a school run by Maharajas of Gwalior, with the help of famous *sarod* player Hafiz Ali Khan. He travelled for three years around North India, including in Delhi, Kolkata, Gwalior, Lucknow and Rampur, trying to find a good guru. He met Ustad Mushtaq Husain Khan of Rampur Gharana and stayed for more than one year.[15] Eventually, his father succeeded in tracking him down in Jalandhar and brought young Joshi back home.[16]

Sawai Gandharva

In 1936, Sawai Gandharva, a native of Dharwad, agreed to be his guru. Joshi stayed at his house in the *guru-shishya* (teacher-student) tradition. Joshi continued his training with Sawai Gandharva.

Career

Joshi first performed live in 1941 at the age of 19. His debut album, containing a few devotional songs in Marathi and Hindi, was released by HMV the next year in 1942. Later Joshi moved to Mumbai in 1943 and worked as a radio artist. His performance at a concert in 1946 to celebrate his guru Sawai Gandharva's 60th birthday won him accolades both from

the audience and his guru.[17] In 1984, he received his 1st Platinum Disc, being the first Hindustani Vocalist to receive the award.

Hindustani classical music

Joshi's performances have been acknowledged by music critics such as S. N. Chandrashekhar of the Deccan Herald to be marked by spontaneity, accurate notes, dizzyingly-paced *taans* which make use of his exceptional voice training, and a mastery over rhythm.[19] In his especially mid singing career (i.e. the 60s & 70s) Joshi's most iconic and noticeable trait was his use of swift and long aakar taans, exemplifying tremendous and almost unrivalled breath-control, although he rarely used sargam taans. The Hindu, in an article written after he was awarded the Bharat Ratna, said: *Bhimsen Joshi was ever the wanderer, engendering brilliant phrases and tans more intuitively than through deliberation*.[20] Joshi occasionally employed the use of sargam and tihai, and often sang traditional compositions of the *Kirana gharana*. His music often injected surprising and sudden turns of phrase, for example through the unexpected use of boltaans. Over the years, his repertoire tended to favour a relatively small number of complex and serious ragas; however, he remained one of the most prolific exponents of Hindustani classical music. Some of Joshi's more popular ragas include Shuddha Kalyan, Miyan Ki Todi, Puriya Dhanashri, Multani, Bhimpalasi, Darbari, Malkauns, Abhogi, Lalit, Yaman, Asavari Todi, Miyan ki malhar and Ramkali. He was a purist who has not dabbled in experimental forms of music, except for a series of Jugalbandi recordings with the Carnatic singer M. Balamuralikrishna.

Joshi's singing has been influenced by many musicians, including Smt. Kesarbai Kerkar, Begum Akhtar and as aforementioned, Ustad Amir Khan. Joshi assimilated into his own singing various elements that he liked in different musical styles and Gharanas.[19] He along with Smt. Gangubai Hangal along with others took Kirana gharana to heights and are proudly referred as worthy son and daughter of kirana gharana. Both were from Old Dharwad district.

Pandit Purshottam Walawalkar used to accompany Pandit Bhimsen Joshi on the harmonium.[21] Also Pandit Tulsidas Borkar used to accompany Panditji on the harmonium.

Devotional music

In devotional music, Joshi was most acclaimed for his Hindi and Marathi and Kannada Bhajan singing. He has recorded bhakti songs in Marathi,*Santavani*, Kannada *Dasavani*.[19] ..

Patriotic music

Joshi was widely recognised in India due to his performance in the Mile Sur Mera Tumhara music video (1988), which begins with him and which was composed originally by him when he was asked to do so by the then Prime Minister Rajiv Gandhi. The video was created for the purpose of national integration in India, and highlights the diversity of Indian culture. Joshi was also a part of Jana Gana Mana produced by A. R. Rahman on the occasion of the 50th year of the Indian Republic.

Playback singing

Joshi sang for several films, including *Basant Bahar* (1956) with Manna Dey, in Marathi movie "Swayamvar zale Siteche" (1964) for famous song "Ramya Hi Swargahun lanka", in Kannada movie Sandhya Raga (1966) where he has sung extensively. It includes a song "e pariya sobagu" rendered in both Hindustani and Carnatic (*Karnataka shastriya sangeetha*) styles along with M. Balamuralikrishna. He sang *Birbal My Brother* (1973) with Pandit Jasraj. He also sang for the Bengali film Tansen (1958) and Bollywood Movie *Ankahee* (1985) which later fetched him National Film Award for Best Male Playback Singer.[23] His song 'Bhagyadalakshmi baaramma', a Purandara Dasa composition, was used by Anant Nag and Shankar Nag in the Kannada film *Nodi Swami Naavu Irodhu Heege*.[19] He also sang as a playback singer for the Marathi film Gulacha Ganapati, produced and directed by P. L. Deshpande.

Sawai Gandharva Music Festival

Joshi and his friend Nanasaheb Deshpande organised the Sawai Gandharva Music Festival as a homage to his guru, Sawai Gandharva, along with the Arya Sangeet Prasarak Mandal in 1953, marking Gandharva's first death anniversary. The festival has been held ever since, typically on the second weekend of December in Pune, Maharashtra also in kundagol Dharwad district and has become not only a cultural event for the city, but an annual pilgrimage for Hindustani Classical music lovers all over the world. Joshi conducted the festival annually from 1953, until his retirement in 2002.

Then President of India A. P. J. Abdul Kalam meeting Joshi in 2007

Legacy

A classicist by training and temperament, Joshi was renowned for having evolved an approach that sought to achieve a balance between what may be termed as "traditional values and mass-culture tastes" and as such he went on to have supposedly the largest commercially recorded repertoire in Hindustani vocal music. Pt. Joshi's iconic status in the music world has earned him a whole generation of *suni shagirds* who by merely listening to him have picked up his style and not through any formal tutelage. His greatest endeavour in perpetuating his legacy could be the Sawai Gandharva Festival held at Pune annually since the year 1953 which seeks to promote a certain music culture.[25]

Madhav Gudi, Prof Baldev Singh Bali, Narayan Deshpande, Shrikant Deshpande, Shrinivas Joshi, Anand Bhate and others are some of his more well-known disciples.[13]

In September 2014, a postage stamp featuring Joshi was released by India Post commemorating his contributions to Hindustani music.

Personal life

Joshi married twice. His first wife was Sunanda Katti, the daughter of his maternal uncle, whom he married in 1944. He had four children from Sunanda; Raghavendra, Usha, Sumangala, and Anand.[27] In 1951, he married Vatsala Mudholkar, his co-actor in the Kannada play Bhagya-Shree. Bigamous marriages among Hindus were prohibited by law in the Bombay Presidency; so he took up residency in Nagpur (capital of Central Province and Berar in 1951) where bigamy was allowed and married there for the second time. He did not divorce or separate from Sunanda. With Vatsala, he had three children; Jayant, Shubhada, and Shrinivas Joshi.[13] Initially, both his wives and families lived together, but when this did not work out, his first wife moved out with the family to live in a house in Limayewadi in Sadashiv Peth, Pune, where Joshi continued to visit them.[25][28]

Joshi struggled with alcoholism, which he overcame by the late 1970s.[29]

Outside of music, Joshi was passionate about cars and had a deep knowledge of auto mechanics.

Death

Joshi was admitted to Sahyadri Super Speciality Hospital on 31 December 2010 with gastrointestinal bleeding and bilateral pneumonia. Due to difficulty in breathing, he was put on ventilator support. He suffered convulsions and was put on dialysis too during his stay in hospital. Though he recovered briefly for three days when he was taken off the ventilator, his condition deteriorated thereafter. He died on 24 January 2011 .[31] He was cremated at Vaikunth Crematorium in Pune with full state honours.

Discography

Album	Year	Type
Pt. Bhimsen Joshi (Miyan Malhar + Puriya Kalyan)[33]	1960	LP
Raga Lalit / Raga Shudh-Kalyan[34]	1961	LP
Pt. Bhimsen Joshi Sings Raga Malkauns / Marubihag	1962	LP
Miya Ki Todi / Puriya Dhanashri / M. Gara Thumri	1963	LP
Ragas Yaman-Kalyan, Multani	1967	LP
Chhaya / Chhaya-Malhar / Darbari / Suha-Kanada	1968	LP
Raga Komal Rishabh Asawari/ Raga Marwa	1968	LP
Raga Lalit-Bhatiyar / Raga Kalashree	1971	LP
Raga Pooriya / Raga Durga	1973	LP
Raga Brindavani Sarang / Raga Gaud Sarang	1973	LP
Enchanting Melodies (6 melodies from 45 rpm releases)	1974	LP
Raga Soor Malhar / Raga Shuddha Kedar	1980s	LP

Awards and recognitions

- 1972 – Padma Shri[35]
- 1976 – Sangeet Natak Akademi Award[35]
- 1985 – Padma Bhushan[35]
- 1985 – National Film Award for Best Male Playback Singer
- 1986 – "First platinum disc"[36]
- 1999 – Padma Vibhushan[35]
- 2000 – "Aditya Vikram Birla Kalashikhar Puraskar"[37]
- 2002 – Maharashtra Bhushan[38]
- 2003 – "Swathi Sangeetha Puraskaram" by Government of Kerala[39]
- 2005 – Karnataka Ratna[40]
- 2009 – Bharat Ratna[35]
- 2008 – "Swami Haridas Award"[41]
- 2009 – "Lifetime achievement award" by Delhi government[42]
- 2010 – "S V Narayanaswamy Rao National Award" by Rama Seva Mandali, Bangalore
- 2017 – Bharatratna Pandit Bhimsen Joshi Hospital By Mira Bhayander Municipal Corporation, Bhayander West

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Ref: culturalindia.net

Bhimsen Joshi

Fact Sheet

Date of Birth: February 4, 1922

Place of Birth: Ron, Bombay Presidency, British India

Date of Death: January 24, 2011

Place of Death: Pune, Maharashtra

Music Genre: Hindustani classical music

Spouse (s): Sunanda Katti, Vatsala Mudholkar

Children: Raghavendra, Anand, Usha, Sumangala, Shubhada, Jayant and Shrinivas Joshi

Father: Gururaj Joshi

Mother: Godavaraibai

Awards: Bharat Ratna, Sangeet Natak Akademi Fellowship, Lifetime achievement award

A brilliant exponent in the field of Hindustani classical music, Pandit Bhimsen Joshi is a legend who had not just earned the respect and admiration of his fans but that of his critics as well. Famous for perfecting the Khayal, a form of Hindustani classical, Bhimsen Joshi was also known for his presentation of devotional music. His ‘bhajans’, which were usually sung in Kannada, Hindi and Marathi languages, are widely recognized and appreciated not just by ardent music lovers but also by devotees all over the country. This versatile singer has also recorded Kannada Dasa Krithis in Dasavani, the likes which are usually sung by Carnatic musicians. His most memorable performance that is recalled by his fans even today is the song ‘Mile Sur Mera Tumhara’. His golden voice which appealed to the Indians to be united and stand as one nation is an evergreen number that is hummed even today by one and all.

Childhood

Bhimsen Joshi was born into a Madhwa Brahmin family and was the eldest among his 16 siblings. When he was just a kid, he lost his mother and since then was raised by his father and stepmother. At a young age, Bhimsen was smitten with musical instruments such as Tanpura (a string instrument) and the pump organ. Very early in his life, Bhimsen was fascinated with music. So much so that he would often follow a random musical procession and would end up losing sight of his home and sometimes his village. It is said that he would fall asleep at the very place where the procession would end, making it difficult for his father to trace him.

This proved to be a headache to Mr. Gururaj Joshi, who then came up with a brilliant idea to make sure his son would return to him, should he get lost after following some procession. Gururaj Joshi took his son's shirts and wrote on them 'son of teacher Joshi.' This prompted the fellow villagers to hand Gururaj's son back to him whenever they found him sleeping at the side of the road.

The Adventures of a Young Musician

At the age of eleven, Bhimsen Joshi decided to grow up into a musician after listening to performances from the likes of Abdul Karim Khan and Sawai Gandharva. He then left his home with the sole aim of becoming a vocalist. It is said that his first destination was Pune and that he got there with the help of a few fellow passengers in train. From Pune, the tracks laid by his destiny led him to Gwalior where he met the famous sarod player Hafiz Ali Khan. Helped by the instrumentalist, Bhimsen got himself enrolled into Madhava Music School. Finally, his days of adventure in the northern part of India came to an end when his father zeroed in on him in Jalandhar. He was then brought back to his hometown. Though the adventure of an aspiring musician had come to an end, it was however, the beginning of something extraordinary.

Bhimsen's Learning Curve

Bhimsen learnt the basics from Agasara Channappa of Kurtakoti. He then went on to learn the nuances of classical music from Pandit Shyamacharya Joshi, a priest and classical vocalist. Under Shyamacharya Joshi, Bhimsen also learnt to play the harmonium (pump organ). In 1936, his dream of learning music from Sawai Gandharva came true when the maestro agreed to be his teacher. Bhimsen Joshi then spent many of his years in the home of his guru and continued to learn from him. Under the tutelage of Sawai Gandharva he learnt many ragas and perfected his tone, pitch and the best of Kirana gharana.

Glittering Career

Bhimsen himself might not have known about it at that time, but his career had started even before he had realised that it had begun. At the time when he was learning under Shyamacharya Joshi, Bhimsen had once accompanied his guru to Mumbai where Shyamacharya had to record a few songs. But half way through, Shyamacharya had to return home citing his illness so requested Bhimsen to finish what he had started. Bhimsen was more than happy to oblige and that's how his career took off.

After giving his first live performance in the year 1941, Bhimsen managed to get his first album released by HMV in the year 1942. In 1943, he started working at a radio station in Mumbai. His first major break came in the year 1946, when his concert, which celebrated the 60th birthday of his Guru Sawai Gandharva, was appreciated by critics and general music lovers alike.

Style

Bhimsen's Hindustani classical music had a unique style as it was influenced by a number of greats including Begum Akhtar, Smt. Kesarbai Kerkar and Ustad Amir Khan. Though he mainly stuck onto Kirana gharana for most part of his career, he also incorporated various styles and gharanas from each of his inspirations. Apart from being a classical singer, Bhimsen Joshi was also patriotic and a devotional singer.

Career in Films

Bhimsen Joshi served as a playback singer in many movies including 'Basant Bahar' and 'Birbal My Brother'. In 1964, he recorded the song 'Ramya Hi Swargahun Lanka' along with Manna Dey for the Marathi movie 'Swayamvarzale Siteche'. He even worked with singers like M. Balamuralikrishna and Pandit Jasraj while recording for Kannada movies. 'Bhagyadalakshmi Baaramma', a song originally composed by Purandara Dasa and sung by Bhimsen Joshi, was used in the Kannada film 'Nodi Swami NaavuIrodhu Heege'.

Awards

Bhimsen Joshi was honoured with several awards over the course of his illustrious career. Some of them are listed below:

- Padma Shree – Bhimsen Joshi became a proud recipient of Padma Shree in the year 1972.
- Padma Bhushan – In 1985, he was honoured with this prestigious award.
- Padma Vibhushan – India's second highest civilian award was conferred on him in the year 1999.
- Bharat Ratna – In 2008, he was conferred with India's highest civilian award.
- Sangeet Natak Akademi Award – In the year 1976, India's National Academy of Music, Dance & Drama honoured him with this prestigious award.

- Sangeet Natak Akademi Fellowship – The same academy went on to confer on him their most prestigious award in the year 1998.
- Maharashtra Bhushan – The most prestigious award given away by the Maharashtra government is Maharashtra Bhushan. It was awarded to him in the year 2002. The award consists Rs.10 lakh prize money, a memento and citation.
- Swathi Sangeetha Puraskaram – In 2003, the government of Kerala honoured him with this particular award.
- Karnataka Ratna – This is the highest civilian award given by the state of Karnataka. He bagged this award in the year 2005.
- Lifetime achievement award – In 2009, the government of Delhi honoured him with a lifetime achievement award.
- National Film Award for Best Male Playback Singer – He bagged the national award for his rendition in the 1985 movie ‘Ankahee’.

Personal Life and Family

In 1944, Bhimsen Joshi married Sunanda Katti. The couple had four children namely Raghavendra, Usha, Sumangala, and Anand. In 1951, he married another woman named Vatsala Mudholkar whom he knew while working for a Kannada play titled ‘Bhagya Shree.’ Since the Bombay Presidency didn’t allow bigamy at that time, he shifted to Nagpur and continued to live there along with his wives. With Vatsala Mudholkar, he fathered three children namely Jayant, Shubhada, and Shrinivas Joshi. After a few years, his first wife moved out of his home and shifted to Pune. From then onwards, Bhimsen had a special relationship with this city of Pune.

Death

On December 31, 2010, Bhimsen Joshi was admitted to Sahyadri Super Specialty Hospital with issues like gastrointestinal bleeding and bilateral pneumonia. A month later,

on January 24, 2011, he breathed his last and was laid to rest at Vaikunth Crematorium in Pune.

Legend Lives On

In 1953, Joshi and his friend Vasantrao Deshpande started the Sawai Gandharva Music Festival in order to honour his guru Sawai Gandharva. Ever since, the festival has been organised every year and it reminds the greatness of both Sawai Gandharva and perhaps his best student, Bhimsen Joshi. It has been a regular feature since the past three decades and has become an institution of sorts for upcoming musicians. Apart from students who learn the nuances of classical music just by listening to his works, his own students continue to carry forward his legacy. Some of his best students include Shrikant Deshpande, Madhav Gudi, Narayan Deshpande and Anand Bhate.

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YouTube Videos

Abhang Vani (1 hr 2 min):
https://youtu.be/CQMTmDod-v8?si=er1qw04Bg58aYDMn

Bhajan (8 min): https://youtu.be/KBqQH-isAk0?si=kB1q844DDXpobTXw

Birth centenary special(38 min): https://youtu.be/C2jmM1Mg4Nw?si=YKA4dsyifebNc6_N

Marathi Abhang (1hr 2 min): https://youtu.be/Y3dAvjE6Z7Y?si=-rS6t7qAw4ZurRF5

Abhang (1 hr 5mi): https://youtu.be/2V9mJmz9QwI?si=43gqNpHWaVcnq_OY

Hindustani classical (1 hr 29 min): https://youtu.be/kWcALw97KWg?si=vq1qg1XNsnrKjvFd

Melodies Khayal (1 hr 41min): https://youtu.be/s4PP7DzWSDI?si=T2nul4PJ_JH2KJbH

Audio juke box (1 hr 22 min): https://youtu.be/qfR8GATTjqo?si=z3K0BiRUb_ZbbqqT

Classical (16 min): https://youtu.be/s4qXEychzDw?si=S-2jLsNg7OfpE2Pu

Bhajan (6 min): https://youtu.be/8AIhRz8-G58?si=NFhLrQUpJUCNB8_2

Voice of Harmony (6 min): https://youtu.be/VgNdlNBhXTk?si=m__YnmtP8x3rFuUz

Classical (4 min): https://youtu.be/3EguKniHFm4?si=h8YEzQij0JMtnTGs

Radio show (2 hr 22 min): https://youtu.be/CQMTmDod-v8?si=imX20JJEUq1jEpzq

A Tribute (23 min): https://youtu.be/BG95pSTHDt4?si=kw1Ig5CH1bNge5Ro

AIR Natiknal programme (1 hr30 min):
https://youtu.be/BC-2FBguuF0?si=jKTXbAXgSlOeHras

Thumri (20 min): https://youtu.be/YLf40ZAnQo4?si=lR9Lc_GDHcfr69mO

Juke box (1 hr 4min): https://youtu.be/oe_iCWTPzRk?si=A3h9RyJ5b1RjF4HI

DD National (58 min): https://youtu.be/g6GLWH88p14?si=REQGA58II1jACrek

Raag Sindhu Bhairavi (8 min): https://youtu.be/GV218ARE7fA?si=8K8DLoQBdTw_RmZH

Calming music (20 min): https://youtu.be/5D08LXU-aDU?si=1w2aTzepIMpg1MGP

Malhar (6 min): https://youtu.be/R0J7QIY_Ixo?si=bt9cXay4HkjOR5H1

With Balamuralikrishna (27 min): https://youtu.be/RY4E0_nQwJg?si=SJMBIQA2MxyKqQZX

Abhang Vani (28 min):https://youtu.be/iaTZXY1r0eQ?si=EapLgi0v3Yzldd3T

Vande Mataram (3 min): https://youtu.be/8Gnq6OrEjQE?si=VNTroPZuiYySK7Bf

Raag Mari bihag (18 min): https://youtu.be/WlPPb4LpQec?si=gnJfB8tOC6QbEvSy

Darbari (57mj): https://youtu.be/2U-poNuKsFY

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ॐ सह नाऽवतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्विनावधीतमस्तु मा विद्विषावहै॥ ॥ **(3)**
ॐ शान्तिः शान्तिः शान्तिः ॥ **(3)**

Dr. M. Thirumaleshwar

Gangubai Hangal - Hindustani Classical Vocalist,Dharwad, Karnataka, India

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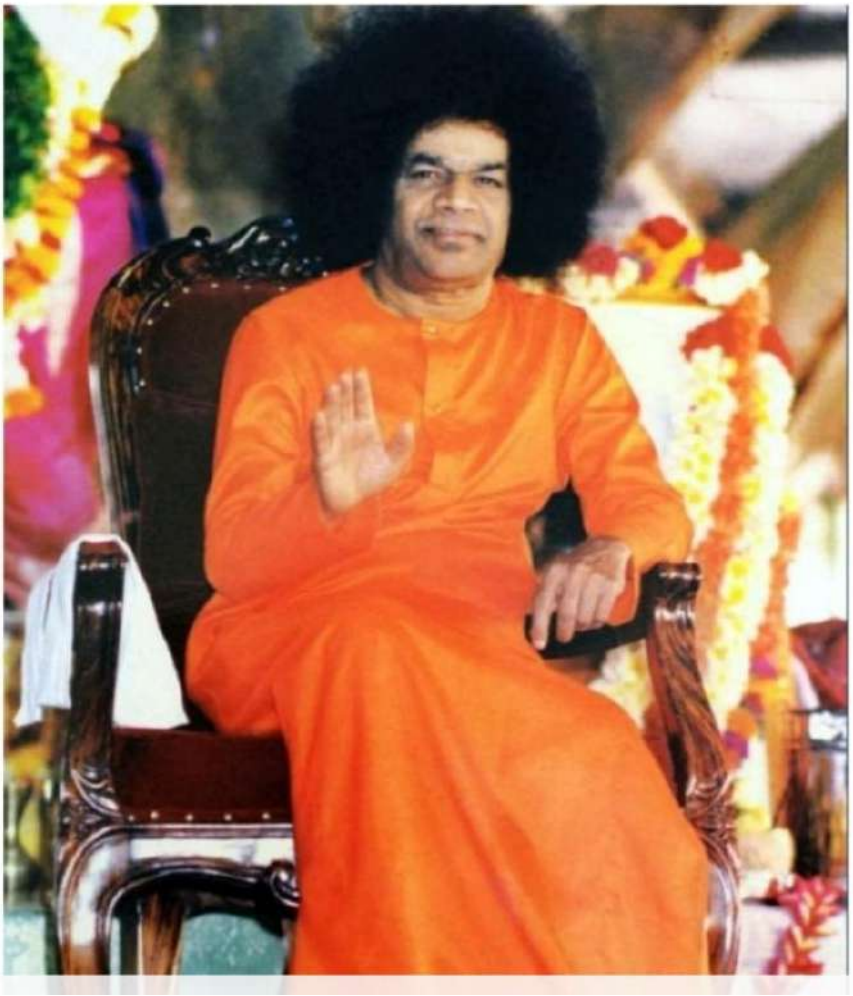
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Gangubai Hangal, famous Hindustani Classical Vocalist from Dharwad, Karnataka.

Gangubai Hangal (13 March 1913 – 21 July 2009) was an Indian singer of the *khayal* genre of Hindustani classical music from Karnataka, who was known for her deep and powerful voice. Hangal belonged to the Kirana gharana.

Details about Gangubai's biography, parents, early life, musical career, personal life, Awards and recognition, death, legacy, living legend …etc are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about her recitals in many raagas such as Yaman, Malkauns, Todi, Miyan ki Todi, Bhairav, Jai Jaiwanti etc. etc. …..... etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other sites as shown in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

Dr. M. Thirumaleshwar,
October 26, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Gangubai Hangal

Early life

Background information	
Born	13 March 1913[1][2] Hangal, Bombay Presidency, British India[3](now in Karnataka, India)
Origin	Dharwad, Karnataka, India[2]
Died	21 July 2009 (aged 96) Hubli, Karnataka, India[4]
Genres	Hindustani classical music
Occupation(s)	singer
Years active	1913–2009[5]

Gangubai Hangal was born in Dharwad to Chikkurao Nadiger, an agriculturist[1] and Ambabai, a vocalist of Carnatic music.[8] Hangal received only elementary education[5] and her family shifted to Hubli in 1928 so that Gangubai could study Hindustani music.[1][9][10] She began to train formally aged 13 with Krishnacharya Hulgur, a kinnari (stringed instrument like a veena)player, studying Hindustani classical music.[11] From Hulgur, Gangubai learned sixty compositions in one year before he stopped teaching her after an argument about his fees. She also learned from Dattopant Desai before studying under Sawai Gandharva, a respected guru.[12][13] Hangal could only study sporadically under Gandharva when he returned to his home, but she received an intensive training of three years after he relocated permanently to Hubli.

Musical career

Hangal's mother's family was considered to be of low social status and for women of her generation singing was not considered appropriate employment; Hangal struggled against this prejudice and made a career.[12] She performed all over India and for All India Radio stations until 1945.[11] Hangal had initially performed light classical genres, including *bhajan* and *thumri*, but concentrated on *khyal*.[11] Later, however, she refused to sing light classical, saying she sang only ragas.[14] Hangal served as honorary music professor of the Karnataka University.[5] She gave her last concert in March 2006 to mark her 75th career year.[5] Krishna Hangal, her daughter, would often provide her vocal support in concerts. Krishna-bai Hangal, who predeceased her more famous mother, was herself a performing musician who presented concerts. Gangubai Hangal had overcome bone marrow cancer in 2003, and died

of cardiac arrest at the age of 96, on 21 July 2009, in Hubli, where she resided.[5] She had her eyes donated to increase awareness for organ donation.[5]

Personal life

Hangal married at age 16 to Gururao Kaulgi, a Brahmin lawyer.[15] They had two sons, Narayan Rao and Babu Rao,[16] and one daughter, Krishna, who died from cancer in 2004, aged 75.[17]

Death

Gangubai died on July 21 in 2009. The Karnataka state government declared two days of mourning for Hangal.[18] A state funeral was announced for 22 July in Hubli by the district commissioner of the Dharwad district.[5]

Awards and honours

Hangal on a 2014 stamp sheet of India

Gangubai Hangal received a number of awards, which include:

- Karnataka Sangeet Nritya Academy Award, 1962[1]
- Padma Bhushan, 1971[19]
- Sangeet Natak Akademi Award, 1973[20]
- Sangeet Natak Akademi Fellowship, 1996[21]
- Padma Vibhushan, 2002[19]

In 2008, The State Government of Karnataka decided to name the proposed Karnataka State Music University, Mysore after Gangubhai Hangal. Subsequently, the *Karnataka State Dr. Gangubai Hangal Music and Performing Arts University Act, 2009* has been passed by

the State Legislature. Presently the Karnataka State Dr. Gangubhai Hangal Music and Performing Arts University operates from Mysore, Karnataka.

Gangothri — the birthplace of Gangubai Hangal — has been converted into a museum by the Government of Karnataka.

Dr Gangubai Hangal Gurukul in Hubli trains artists in traditional Guru-Shishya parampara to become performing artists.

In September 2014, a postage stamp featuring Hangal was released by India Post commemorating her contributions to Hindustani music.

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Ref: Britannica.com

Gangubai Hangal

Gangubai Hangal, **Gangubai also spelled Gangu Bai**, originally **Gandhari Hangal**, (born March 13, 1913, Dharwad, British India—died July 21, 2009, Hubli, Karnataka, India), Indian vocalist in the Hindustani (North Indian) classical tradition and doyenne of the Kirana *gharana* (community of performers who share a distinctive musical style). She was especially admired for her performances of songs of the *khayal* genre over the course of a career that spanned nearly seven decades.
Hangal was born into a musical family. Both her mother and her grandmother were established musicians in the Karnatak (South Indian) tradition, although her mother also maintained a strong interest in Hindustani music. Hangal learned the basics of Indian music—most notably, the technique of singing using the traditional *sargam*, or solmization, syllables—from her mother and began performing publicly before she had reached her teenage years. When she was 13, Hangal began to train in the Hindustani tradition at a music academy in the city of Hubli (now Hubli-Dharwad), near her family's home in Dharwad. At age 15 she became a disciple of the virtuosic Hindustani vocalist Sawai Gandharva, who was an exponent of the Kirana *gharana*.

Although Gandharva's home village was near Hubli, he was living elsewhere when he took Hangal as his student. Consequently, Hangal trained with him only intermittently, whenever he visited the area to check on his property. In the meantime, she studied with her mother and another local musician, Dattopant Desai. Almost a decade passed before Gandharva moved back to his village and Hangal was able to work with him more intensively. She studied nearly every day with Gandharva for three years, until his health began to fail in 1941. The following year Gandharva died. Despite her relatively short and sporadic discipleship with the master, Hangal was most strongly influenced in her artistry by Gandharva. Indeed, she closely adhered to his style—and more broadly, to that of the Kirana *gharana*—throughout her career.
Hangal's reputation as a virtuoso started to rise in the mid-1930s, when she began to make recordings and perform more frequently outside her immediate community. By the early 1940s, she had become a well-known figure in Hindustani music as a result of her

broadcasts on All India Radio and her busy schedule of concert appearances across the country. Initially, she sang *bhajan*s, or Hindu devotional songs, light Marathi-language songs, and semiclassical songs known as *thumri*s, as well as *khayal* classical songs. By the mid-1940s, however, she had shifted her focus almost fully to *khayal*.

Hangal's vocal quality, sensitivity to pitch and melody, and technical proficiency were among the most remarkable features of her style. She sang with a distinctively bold, almost masculine, tone. She typically introduced the melodic framework—the raga—of each piece gradually, so that the audience could savour and recognize the importance of each pitch. Impeccably intoned and ornamented passages of improvisation using solmization syllables also figured prominently in her performances.

For her contribution to Indian classical music, Hangal received several honours. In 1973 she received the Sangeet Natak Akademi (India's national academy of music, dance, and drama) award. Hangal was also awarded the Padma Bhushan (1971) and the Padma Vibhushan (2002), two of India's highest civilian honours.

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Ref: iloveindia.com

Gangubai Hangal

Born On: March 5, 1913

Born In: Dharwad, Karnataka, India

Dead On: July 21, 2009

Occupation: Hindustani classical music singer

Nationality: Indian

Gangubai Hangal's is one of the most famous names in the world of Hindustani classical music. Born to a mother who was an expert of Carnatic music, singing was already in Gangubai Hangal's genes. The voice of Gangubai Hangal is identified by its soulful and powerful qualities. She belonged to the Kirana gharana and practiced the khyal genre of Hindustani classical music beginning from the early 1930s. Though Gangubai Hangal had to leave her school at a very small age, she was highly educated in music, learning from the best teachers of classical music, and even securing the position of the music professor of Karnataka University, courtesy her talent and achievements in the field.

Early Life

Gangubai Hangal was born on March 5, 1913 in the city of Dharwad in the state of Karnataka in India. Her father, Chikkurao Nadiger, was an agriculturist by profession, while her mother Ambabai was a singer of Carnatic music. Gangubai Hangal left her studies very early, completing only the initial years of school. The family shifted base to the city of Hubli in the year 1928 after Gangubai Hangal's elementary years in school were over, and it was here that she seriously started taking lessons on Hindustani classical music. Hangal was only 13 years old when she undertook her first formal lesson in Hindustani classical music at Krishna Acharya's music academy. Dattopant Desai was one of her teachers after she came to Hubli but it was Sawai Gandharva that Gangubai Hangal truly followed as her guru in the field of Hindustani classical music. However, since he did not live in Hubli at the time when Hangal family shifted there, her training under Sawai Gandharva was only periodic, at times when he would visit his home in Hubli.

A few years later, Sawai Gandharva also relocated to the city of Hubli, after which Gangubai Hangal undertook a training program of three years with her guru. Reports claim that Gangubai Hangal's childhood was not a very pleasant and conventional one. Their's being a courtesan family, she was often ridiculed by the other children in her society. It was this same feeling which persisted among many when she grew up and chose singing as her profession.

Three years after her relocation to Hubli, Gangubai Hangal got married to a Brahmin lawyer living in Hubli, Gururao Kaulgi. Her early marriage was the result of living in a society where child marriages were not only common, but the norm of the day. Marriage,

however, did not mark the end of the road of Hindustani classical music for Gangubai Hangal continued to practice and went on to achieve awards and recognition in the field of Hindustani classical music.

Career In Music

Living in small cities of Karnataka had its ill effect on Gangubai Hangal. The society at that time was essentially male dominated, where women were not even allowed or did not have the right to do what their hearts desired, leave alone pursuing their interests. While Gangubai Hangal wanted to be a singer, the society presented her with a number of barriers, preventing her from taking up singing as a career. However, Gangubai Hangal was not to be subdued by the pressure around her, and as such, fought back hard to establish herself as a singer of Hindustani classical music. Up to the year 1945, Gangubai Hangal performed in front of the public to khyal, bhajans and thumris in several cities across India. Her voice was also a regular on the radio network All India Radio. Gangubai Hangal always made it a point to sing in several festivals all around India in which she was usually invited, especially the Ganeshutaavas celebrations in Mumbai. After giving several performances, Gangubai Hangal gradually shifted her preferences to ragas. After 1945, she insisted on performing only ragas. Gangubai Hangal continued to make public appearances even after she was appointed an honorary professor of music at the University of Karnataka. It was only three years prior to her death that Gangubai Hangal completely gave up singing as a profession.

Personal Life

Gangubai Hangal was married at the age of sixteen in the year 1929. She and her lawyer husband Gururao Kaulgi were blessed with two sons and a daughter. Her husband died four years after their marriage, leaving her in a state of shock at the age of 20. Gangubai Hangal had to sell her jewelry and other household articles to raise money for the upbringing of her kids. Her daughter, Krishna died as a victim to cancer in the year 2004. Gangubai Hangal herself was a patient of bone marrow cancer, for which she underwent treatment and successfully overcame the disease in the year 2003.

Awards & Recognition

The Karnataka State Government and the Government of India bestowed on Gangubai Hangal a number of awards over the length of her career to recognize her contribution and her achievements in Hindustani classical music. The names of the awards are listed below:

- Karnataka Sangeet Nritya Academy Award in 1962.
- Padma Bhushan in the year 1971.
- Sangeet Natak Akademi Award in 1973.
- Sangeet Natak Akademi Fellowship in 1996.
- Dinanath Pratishthan in 1997.
- The Manik Ratan in the year 1998.
- Padma Vibhushan in the year 2002.

Death

Gangubai Hangal succumbed to a serious heart attack on July 21, 2009. She was 96 years of age then and was ailing for quite some time. She died in her home in the Hubli city of Karnataka. July 22nd and 23rd were declared days of mourning in Karnataka by the state government. To celebrate all her achievements and to respect the talent that Gangubai Hangal was, a state funeral was organized in Hubli on July 22 by the district commissioner of Dharwad. Gangubai Hangal never forgot her duties towards the society that she lived in and the people who played a major role in her success story. She had donated her eyes prior her death in a step to educate the society on the importance of organ donation.

Timeline

1913: Gangubai Hangal was born on March 5.

1926: Took her first formal lesson in Hindistani classical music at Krishna Acharya's music academy

1928: The Hangal family shifted base from Dharwad to Hubli.

1929: Gangubai Hangal got married to Gururao Kaulgi.

1933: Her husband died after four years of marriage.

1945: Gave up singing to khyal, bhajans and thumris and started singing only ragas.

1962: Received the Karnataka Sangeet Nritya Academy Award.

1971: Was bestowed upon with the Padma Bhushan from the Indian government.

1973: Received the Sangeet Natak Akademi Award

1996: Won the Sangeet Natak Akademi Fellowship.

1997: Was awarded the Dinanath Pratishthan.

1998: Received the Manik Ratan.

2002: Received the Padma Vibhushan.

2006: Last performance in public.

2009: Died of cardiac arrest on July 21

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Ref: last.fm

Gangubai Hangal

Biography

Born
5 March 1913
Born In
Karnataka, India
Died
21 July 2009 (aged 96)

Birth, Training in music

Dr.Gangubai Hangal was born in Dharwad on 5th March in 1913. Her mother initiated her into music and she took her early training under Sri.Hulgur Krishnacharya. She took her advanced training later under Sri Sawai Gandharva, a disciple of late Ustad Abdul Karim Khan, the main architect of Kirana Gharana. One of the foremost exponents of the Kirana Gharana in our times, Gangubai has enriched the tradition by her own unique, uncompromising style. Her art combines a strong grace and delicacy of presentation and its vibrant emotional content carries the unmistakable hallmark of Kirana Gharana. Gangubai has a repertoire, which is outstanding, rich, delicate and diversified.

With her singular and sustained contribution to Hindustani Vocal Music, Gangubai has won wide acclaim, respect and recognition. Her voice has a masculine timber. Her sensitive portrayals are enhanced by that masculine timber, which has a power of a “baritone” and portrays a deep sense of focus and purpose, which easily gets transmitted to the listeners and creates a lasting impression even long after her concerts are over. In commemoration of her “Guru” - late Sri Gandharva, a two-day music festival is held at Kundgol under her guidance every year. This festival is popular throughout India. This has also been a forum of participation for junior artists.

Awards, Titles

She has won many awards and tiles, including “Padma Bhushan” by Government of India, Central Sangeet Natak Academy Award, State Sangeet Natak Academy Award, Roohe Ghazal, Begum Akhtar Award, Tansen Award, and Hafiz Ali Khan Award etc. Gangubai Hangal has been awarded “Doctor of Letters' ' by Karnataka University, Hampi University, Gulbarga University, and Delhi University. Gangubai Hangal has also travelled very extensively outside India. Gangubai Hangal has served as the Chairman of the Karnataka Sangeet Nritya Academy from 1982 to 1984.

She has served as a Senate Member of Karnataka University for 6 years. She has worked as Honorary Professor of Music in Karnataka University - Dharwad. In recognition of her services in the field of music, the Government of Karnataka appointed her as a Member of Legislative Council for 6 years. Gangubai Hangal is presently working with many Social, Educational, Religious, Cultural, Musical Organisations throughout India and abroad.

Even after a long and distinguished career spanning over more than a generation, Dr.Gangubai Hangal, at the age of 94 years, still retains a pre-eminent position amongst the most outstanding vocalists of Classical Hindustani Music in India.

Smt Gangubhai Hangal was born in 1913, to a family of hereditary courtesan musicians from Hangal, a small village near Dharwad in North Karnataka. Gangubhai learnt Hindustani music from the Kirana Gharana master Sawai Gandharva, rather than Carnatic music like her mother.

Gangubhai has been giving concerts for more than 5 decades now. She has a very powerful voice, almost masculine, very suitable for traditional classical music. She sticks to authentic traditional music and does not dabble in the light bhajans.

Gangubhai's daughter Krishna Hangal has been singing with her and giving much needed support for the last 3 decades. But there are few recordings of her as like so many old masters she is not keen to record. Hopefully her live recordings will be brought out soon by dedicated labels like Navras.

Living legend

It is not an exaggeration to say that Dr Gangubai (Gandhari) Hangal is a living legend. Two qualities of her music stand out. She has been gifted with an exceptionally vibrant and pliable voice which allows her to express the range and subtleties of a raga with utmost ease and great impact. Secondly, her approach to the basics of music is uncompromising. She has been the doyenne of the Kirana gharana, a style of khyal singing that was made widely known by the great Ustad Abdul Karim Khan

Version 2, edited by ashokjr on 22 November 2008, 11:16am · View version history

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YouTube videos

Classical Vocal (59 min): https://youtu.be/k9PMGKOiGSw?si=DHeVQ0GNq-HfeICj

Raag Chandrakauns (29 min): https://youtu.be/IsLsi9M14oY?si=smGHMv4nJOqj3OVV

Raag Puriya (29 min): https://youtu.be/CQMTmDod-v8?si=PQ0ueNQcK7eMkgkQ

Raag Adana (17 min): https://youtu.be/10ub_zn_rFU?si=7IGIa7sINq1ck8e3

Raag Yaman (31 min): https://youtu.be/G25cj2nODVg?si=rfwepvspn7Ibkf1X

Raag Marwa (3 min): https://youtu.be/OL8eTfn98jI?si=ZyK9Icz4WYnA8sRF

Raag Komal Rishabh (30 min): https://youtu.be/6cQ3ICceot0?si=rHD0vBdxiMBoLj07

Raag bhimpalasi (10 min): https://youtu.be/cX4SkPrc69Q?si=I7J3znqXbM0c8XFZ

Raag Komal Rishabh (30 min): https://youtu.be/6cQ3ICceot0?si=s9WfZDP6oJSbaqeu

Raag Miyan ki Todi (17 min): https://youtu.be/iQT0FCSJudI?si=xVoPyGat-BdSWJq7

Raag Todi (27 min): https://youtu.be/tLVR56y7ABw?si=3DZVtCpzRm4YZ4mQ

Raag Ahir Bhairav (19 min): https://youtu.be/L95ci1syMyI?si=uxt3tF618pvMbN1R

Raag Marwa (19 min): https://youtu.be/stvdTgMXZcU?si=6QvJup2zpGT06OvA

Vocal recital (29 min): https://youtu.be/w8eqOwkAB4Y?si=UsYWrUnttIqK5P2e

Rzag Yaman (29 min): https://youtu.be/JaJeupmwBJQ?si=26Nv8sV0PiHIVwAF

Raag Jai Jaiwanti (6 min): https://youtu.be/24nJZSE8JYY?si=rY8SSxIGDXYhkHRE

Raag Malkauns (34 min): https://youtu.be/kzqh7qthrlY?si=IN2lVccbcus4JfTH

Gangubai Hangal and Prabha Atre (7min):
https://youtu.be/8yycDrhrZCE?si=yfpiWl1E8e4rwFvR

Raag Bhairav (46 min): https://youtu.be/JwqucNCXIAA?si=XZyep3zFeZpG-114

Raag Devgiri bilawal (6 min): https://youtu.be/HLspXDwblWw?si=SoeDr8GN1r7WeCID

Raag Yaman (6 min): https://youtu.be/vdAna7zcD3M?si=DMhVNcEES5aMy8KB

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ॐ सह नाऽवतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्विनाऽवधीऽतमस्तु मा विद्विषाऽवहै ॥ **(3)**
ॐ शान्तिः शान्तिः शान्तिः ॥ **(3)**

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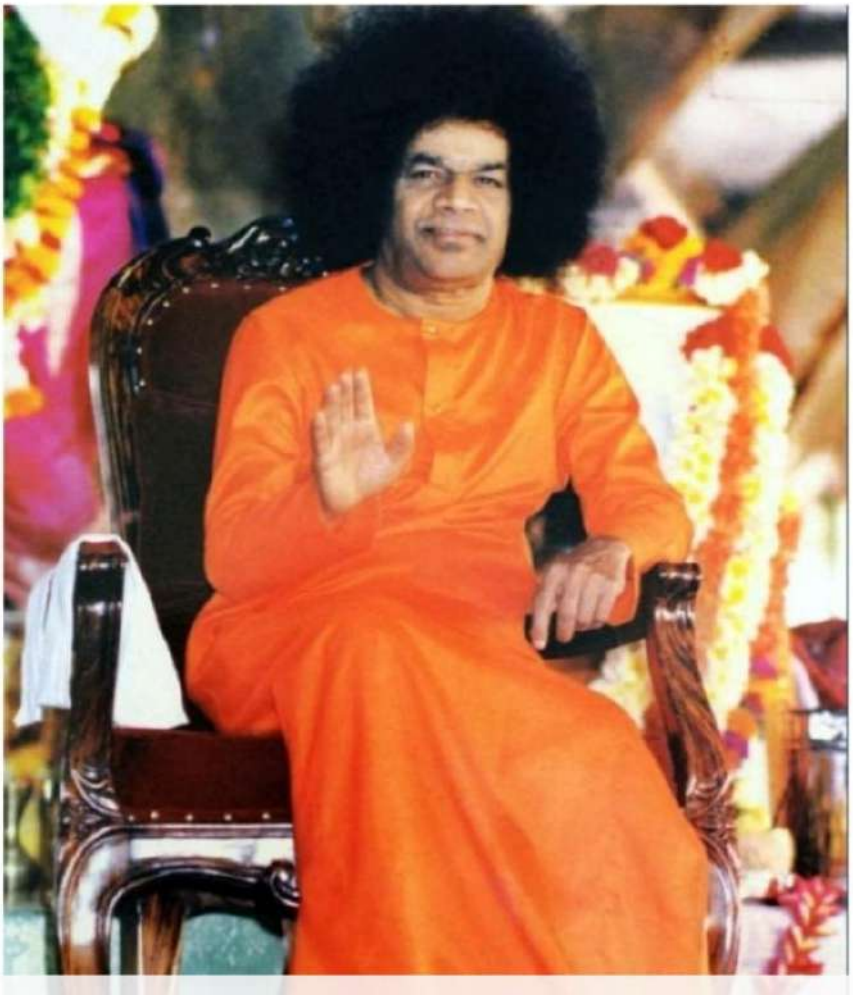
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Kishori Amonkar, famous Hindustani Classical Vocalist from Mumbai, Maharashtra, India.

Kishori Amonkar (10 April 1932 – 3 April 2017) was an Indian classical vocalist,[3] belonging to the Jaipur *gharana*, or a community of musicians sharing a distinctive musical style. She is considered to be one of the foremost classical singers in India.

Details about Kishori Amonkari's biography, parents, early life, musical career, training, technique and style, classical vocalist, light classical and popular genre, personal life, Awards and recognition, death, legacy …….etc are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about her recitals, best of Kishori Amonkar jukebox, art talk, songs, bhajans etc in various raagas …….etc. are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other sites as shown in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

Dr. M. Thirumaleshwar,
October 27, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Kishori Amonkar[a] (10 April 1932 – 3 April 2017) was an Indian classical vocalist,[3] belonging to the Jaipur *gharana*, or a community of musicians sharing a distinctive musical style.[4] She is considered to be one of the foremost classical singers in India.

Background information	
Born	10 April 1932[1] Bombay, Bombay Presidency, British India
Died	3 April 2017 (aged 84) Mumbai, Maharashtra, India
Genres	Hindustani classical music
Instruments	Vocals
Awards: Padma Vibhushan 2002	

She was a performer of the classical genre *khyal* and the light classical genres *thumri* and *bhajan*. Amonkar trained under her mother, classical singer Mogubai Kurdikar also from the Jaipur *gharana*, but she experimented with a variety of vocal styles in her career.

Career

Training

Amonkar's initial training in music was by her mother, the classical vocalist Mogubai Kurdikar.[5] She has stated in an interview that her mother was an exacting teacher, initially teaching her by singing phrases and making Amonkar repeat them.[5] In the early stages of her career, she travelled with her mother to performances, accompanying her on the tanpura while Kurdikar sang.

In the early 1940s, young Amonkar began to receive vocal lessons in Hindustani classical music from Anjanibai Malpekar of the Bhendibazaar gharana and later received training from tutors of several other *gharanas*.[6] Her tutors included Anwar Hussain Khan of Agra gharana, Sharadchandra Arolkar of Gwalior gharana, and Balkrishnabuwa Parwatkar.[5] Amonkar has credited Anjanibai, in particular, with teaching her the technique of *meend*, or gliding, between notes.

Technique and style

Amonkar's later work in light music reformed her classical singing and she modified her Jaipur *gharana* performance style by applying features from other *gharanas*.[7] She has been both praised and criticised for pushing the boundaries of the Jaipur tradition. She was a romanticist and her approach prioritised emotional expression over tradition, so she often departed from the Jaipur gharana's rhythmic, melodic, and structural traditions.[4] Amonkar has criticised the idea that schools, or gharanas, of music determine or constrain a singer's technique. Amonkar has stated that while the Jaipur gharana's technique and methods form

the base of her style, she performs several variations on it, including an adoption of *alapchaari*, or a relaxing of the link between the rhythm and note.[8]

Amonkar has expressed her views on how musical education should be conducted, emphasising the importance of enabling students to move beyond repetitive techniques and learn the tools that allow them to improvise on their own.[5] She credits her mother with using this approach to teach her, noting, "You have to walk and run on your own. The guru gives you strength to be able to do that. If you don't, then you remain ordinary. My mother made sure I wasn't ordinary."[5] She noted that training is an ongoing process, and stated in an interview that she often listened to her own recorded performances to analyse and improve her technique.[5]

Amonkar emphasised emotion and spirituality as essential parts of her singing, stating that "To me it (music) is a dialogue with the divine, this intense focused communication with the ultimate other." She has often spoken of music as an act of sublimation, noting that it is the *sadhana* (medium) to attain the *sadhya* (destination).[9]

In 2010, she published a book in Marathi titled *Swaraartha Ramani* in which she elaborated her views on musical theory and practice.

Classical Vocalist

Amonkar's career as a classical vocalist grew in the 1960s and 70s. Prior to this, she briefly stopped performing because of an illness that affected her ability to sing. Amonkar has said that she used this hiatus in her career to consider and develop her own style of singing, that transcended classical schools (*gharanas*) of music.[5]

Amonkar has also spoken about the treatment of women performers as classical musicians, noting that the experience of watching her mother perform informed her own approach to professionalism and fair treatment, particularly when it comes to ensuring that musicians are paid well for their performances. On one notable occasion, she refused to perform because the audience was badly behaved, emphasising the importance of respecting the performers during a concert.

She created many compositions for a number of ragas.[11][12] Amonkar was also a popular speaker and travelled throughout India; she was best known for lectures on the role of *rasa* (feelings or emotions) in music.

Light classical and popular genres

In addition to her career as a classical vocalist, Amonkar was known for her performances of lighter classical pieces, with a wide repertoire of thumris and bhajans, as well as some performances for film soundtracks.[13] She sang for the soundtrack of the 1990 Hindi film *Drishti*. She became interested in film music and sang playback for the 1964 movie *Geet Gaya Patharon Ne* and *Drishti* . She decided to stay away from film music further because she found it compromising on the swaras over the lyrics, the essential element of any genre of music. Also her mother Mogubai Kurdikar disapproved of working in film music; Kurdikar is reported to have told Amonkar that she would be forbidden from touching her mother's tanpura if she would continue to work in the film industry.

Personal life and death

Kishori Amonkar was born in Bombay on 10 April 1932.[4] Her father died when she was 7 years old, leaving Amonkar and her two younger siblings to be raised primarily by their mother, the classical vocalist Mogubai Kurdikar.[5]

Kishori was married to Ravindra Amonkar, a school teacher. The couple had two sons, Bibhas and Nihar, now both in their sixties.[14] She was sometimes also described as "temperamental".[12] Responding to these comments, Amonkar has stated that this reputation perhaps derives from her insistence that performers be treated respectfully, and to the fact that she chooses to spend time before her concerts in solitude and preparation instead of socialising with fellow musicians. Amonkar has stated, "I never play to the gallery. The audience cannot disturb the loneliness of an artiste."[5] Amonkar did not enjoy giving press interviews.[3]

Amonkar lived in the neighbourhood of Prabhadevi, in Mumbai.[15][5] She died on 3 April 2017 in her sleep, a week before her 85th birthday, at her residence in Mumbai.[3][16] That day, the Prime Minister of India, Narendra Modi, issued a statement on Twitter mourning her loss, writing: "Demise of Kishori Amonkar is an irreparable loss to Indian classical music. Deeply pained by her demise. May her soul rest in peace.

Recognition and legacy

Amonkar received several of India's national awards and civilian honours, including the Padma Bhushan, in 1987, and Padma Vibhushan in 2002.[18] She was awarded the Sangeet Natak Akademi Award for 1985 and the Sangeet Natak Akademi Fellowship for 2009.[19][20] She was awarded the prestigious Dr. T. M. A. Pai Outstanding Konkani Award in 1991.[13] In 2016, she was one of seven recipients of the M.S. Subbulakshmi Award for classical music.

Amonkar was recognised by several of her contemporaries and fellow musicians for her skill and technique in classical music. The tabla musician, Zakir Hussain, has said that Amonkar's performances of several ragas, such as Raga Bhoop, are "... landmark performances that take place over hundreds of years and you will talk about them for the rest of your life and rest of the many centuries to come."[5] The Carnatic vocalist T.M. Krishna praised her approach to classical music, saying, "When Kishoriji sings she is not trying to be new but just by being with her music and continuing to submit to it, she has given classical music an everlasting newness and freshness. This is true creativity.

Amonkar is the subject of a documentary titled *Bhinna Shadja,* which was directed by Amol Palekar and Sandhya Gokhale.[5] Several of Amonkar's students have become classical musicians of their own repute, including Manik Bhide, Maya Upadhye, Raghunandan Panshikar, Nandini Panshikar-Bedekar,[23] Suhasini Mulgaonkar, Malati Kamat, Arun Dravid, Mira Panshikar, Sulabhatai Pishawikar, Meena Joshi, Vidya Bhagwat, Arati Ankalikar-Tikekar, Devaki Pandit, Sangeeta Katti, Manjiri Asnare-Kelkar and violinist Milind Raikar.[24][25] Amonkar's granddaughter, Tejashree Bibhas Amonkar, is also a budding classical musician and was trained by Amonkar.

Ref: britannica.com

Kishori Amonkar

Kishori Amonkar, (born April 10, 1932, Bombay [now Mumbai], Maharashtra, India—died April 3, 2017, Mumbai), Indian classical vocalist, recognized as one of the foremost singers in the Hindustani tradition and as an innovative exponent of the Jaipur *gharana* (community of musicians sharing a distinctive musical style).

Amonkar's mother was the well-known vocalist Mogubai Kurdikar, who trained under Alladiya Khan Saheb, the doyen of the Jaipur *gharana*. While learning the finer points and techniques of the Jaipur *gharana* from her mother, Amonkar also developed her own personal style, which reflects the influence of other *gharana*s and has generally been regarded as an individual variant of the Jaipur tradition.

Amonkar cultivated a deep understanding of her art, largely through extensive study of the ancient texts on music, and her repertoire was grand in its sweep. Although she was known primarily for her skillful singing of classical *khayal* songs set in the traditional ragas (melodic frameworks) of Hindustani music, she also performed the lighter classical *thumri* repertoire, *bhajan* devotional songs, and film music. Regardless of musical genre, her performances were marked by vitality and grace.

Throughout her career, however, Amonkar was both criticized and praised for her bending of the Jaipur tradition. As she prioritized the expression of emotion in her music, she frequently departed from the *gharana*'s conventions of rhythm, ornamentation, and broader musical structure in order to intensify the music's impact. Ultimately, she aimed to infuse the emotional appeal of the more popular styles into the comparatively rigid classical tradition.

Aside from being a renowned musician, Amonkar was a popular speaker and traveled throughout India giving lectures, most notably on the theory of *rasa* (feelings, emotions) in music. In recognition of her contribution to the arts, she received many awards, including the Padma Bhushan (1987) and Padma Vibhushan (2002), two of the country's top civilian honours. In 2010 she became a fellow of the Sangeet Natak Akademi (India's national academy of music, arts, and dance), a lifetime appointment held by just a few dozen individuals at any given time.
This article was most recently revised and updated by Amy Tikkanen.

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Ref: Last.fm

Kishori Amonkar

Biography

Born
10 April 1931
Born In
Mumbai, Maharashtra, India
Died
3 April 2017 (aged 85)

Kishori Amonkar (April 10, 1932 – April 3, 2017) was an Indian classical vocalist. She is considered to be one of the foremost singers in the Hindustani tradition and is an innovator of the Jaipur gharana, or a community of musicians sharing a distinctive musical style. She was a performer of the classical genre khyal and the light classical genres thumri and bhajan. Amonkar trained under her mother, classical singer Mogubai Kurdikar of the Jaipur gharana (musical tradition of Jaipur), but experimented with a variety of vocal styles in her career. She is considered one of the pre-eminent representatives of Hindustani classical music.

Kishori Amonkar was born in Mumbai, Bombay Maharashtra, India, on April 10, 1932. In the early 1940s, young Kishori began to receive vocal lessons in Hindustani classical music from Anjanibai Malpekar (Bhendi Bazar Gharana) and her mother Mogubai Kurdikar and later received training from tutors of several gharanas. Amonkar became interested in film music and sang playback for the 1964 movie Geet Gaya Patharon Ne, but returned to classical music because of bad experiences in the movie industry. Amonkar lost her voice for two years in the late 1950s for unknown reasons. She sang for the 1990 Hindi film Drishti.

Amonkar's work in light music has informed her classical singing and she modified her Jaipur gharana performance style by applying features from other gharanas. She has been both praised and criticised for pushing the boundaries of the Jaipur tradition. Her approach prioritises emotional expression over tradition, so she frequently departs from gharana’s rhythmic, melodic, and structural traditions, Ultimately, she aimed to infuse the emotional appeal of the more popular styles into the comparatively rigid classical tradition.She has created many compositions for a number of ragas. Amonkar's students include Manik Bhide, Meena Joshi, Suhasini Mulgaonkar, Arun Dravid, Raghunandan Panshikar, Arati Ankalikar-Tikekar, Devaki Pandit, Mira Panshikar, Shivraj Shitole, Nandini Bedekar and her granddaughter Tejashree Amonkar. Amonkar is also a

popular speaker and has travelled throughout India, best known for lectures on the role of rasa (feelings or emotions) in music.

Kishori Amonkar was married to Ravindra Amonkar, who died in the early 1980s. The couple had two sons. She was also sometimes also described as "temperamental". Amonkar lived in Mumbai.

Amonkar received the national awards Padma Bhushan in 1987 and Padma Vibhushan in 2002. She was awarded the Sangeet Natak Akademi Award for 1985 and the Sangeet Natak Akademi Fellowship for 2009. She was awarded the prestigious Dr. T. M. A. Pai Outstanding Konkani Award in 1991.

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Ref: parrikar.org

Kishori Amonkar

(1932-2017)

Smt. KISHORI AMONKAR – Perfectionist and a Dreamer

To know Smt. Kishori Amonkar is to know genius. She has in her a concentrated essence of the good, the bad and the beautiful that any genius could boast of. I have known Kishoritai now for many a year, yet I find that the passage of time does not help me to bind in words her elusive and many dimensional personality. It is one thing to know her and another to write about her. Like a great poet, she can say “Yes. I contradict myself. I contain many.” And look at the variety within her – a concrete love for the abstract, a sharp analytical power to dissect systematically an intellectual problem and also an ability to synthesise beautifully the diverse shades of thought, a unique intensity to fathom the mystery of music, a scientific approach towards the ancient and modern theories of Art and Art Creation, a child-like faith in Guru Raghavendra Swami, a sense of wonder of being lost in the fantastic, illogical world of fairy tales and a strong belief in superstitions. All these colourful bits of a jigsaw puzzle refuse to form a very sedate straight picture. At the most one can say, she is a superstitious rationalist and an adult who continues to be a child.

“I love to be a child. I know that I was foolish and obstinate as a child. But this state is very precious to me.” Kishoritai said to me one evening, with her tanpuras standing in front as mute witnesses, ” But at the same time, let me tell you I will not be a child in my Art, ” she added vehemently. Her witnesses must have silently consented. For when her fingers play on their strings, the musical instruments are thrilled with the touch of a master. Kishoritai tunes her tanpura with the precision of a scientist. It has to be the exact shade of ‘nishad’, the correct ‘shadja.’

She believes that playing the tanpura well is of utmost importance – even more important than tuning it. ” Then how does one do it ? ” I asked. Pausing only for thc well anticipated question to end, she replied, ” Well, it is an art. You see, though the frequencies of the notes vary, their sound level should be the same. One should strike the next string in such a manner that the sound of the second is blended into the first and so on and thus thereby there is an established sacred serious, musical cyclic pattern. Of course it inspires me to sing, but at times I am afraid to even mingle my own vocal notes into that divine sound. However, one thing I must state is that the scientific rendering of a tanpura is different from its aesthetic rendering; in the case of the latter, the stress is significant.”

And when she is tuning the tanpura – to the admiration of some, whilst testing the patience of many – she is a picture of concentration. Her eyes gently shut, one hand adjusting the beads below, the other stretching out towards the knobs at the other end, she becomes an object of beauty for any photographer, a portrait painter or even all ordinary viewers. And when the tanpuras are tuned to perfection, we have beautifully spanned for our ears a musical rain- bow. And the colour is the colour of love. For, this artist has a profound love for notes, musical instru- -ments, musicians and music; in fact, anything and everything that is musical. Her love, more than her scholarship, makes her ask, “I wonder from where these these notes come?”

A musicologist, a musician or a commoner could as well give an appropriate answer. But that will never satisfy her. She has in her a unique combination of a child, mystic and artist. The seen world she does love but the pull and the insight into the unseen world is more fascinating. Her imagination then knows no bounds ``How must be the home of these notes How do they behave with each other ? I wish I could see them, then I would be able to talk to them.”

Actually, the notes are as familiar to her as her face, in fact definitely more so, for she has spent much more time with her tanpura than with a mirror. She is an ideal student of her subject. She has thought consistently and deeply on the various problems that face a creative artist. The hard core of her philosophy of Music is her faith in its power to transcend the material world and touch the spiritual. Her notes are divine and their singing is sacred. With her singing, a concert hall is transformed into a temple and the listeners become her Guru Raghavendra. There- fore, after a concert, whenever and wherever, she humbly bows down her head at the people in front- this gesture has an added dimension.
There are two different beings that harmoniously dwell in her – one a romanticist and the

other a classi- cist. She herself does not very much like this classi- fication. She feels that an artist is an artist. All other nomenclatures are secondary. Her approach toward Art is spiritual. She believes that realism is depicted in art to take you to the ideal, and the ideal is self-realisa- tion – for the singer as well as for the listener. Like a true romanticist, she has an undying urge to reach out to Beauty. Her singing has its birth in the beautiful and it merges too in the beautiful.

She said to me some years ago, “People say that I look beautiful when I sing. Today I seem to have got an answer. When I sing, I want everything to be beautiful – my notes, my rhythm and myself too. My desire is so intense that on the stage you have beauty personified, not Kishori looking beautiful.” And how true it is !

Her search for beauty does not turn her into an escapist. She is aware of the ugliness of life, its sordid- ness, its darkness and drabness. Yet she is convinced that when Art touches it, it does not wipe it out, but the innate strength of an art-medium makes it different. There is sorrow and joy inexplicably experienced together. Whereas, in life most often than not, they are mutually exclusive. In her heaven of art, a rose does have a thorn, and a thorn does prick, but its pain leads to peace. That is the uniqueness of art. Music may thrive on and be enriched by the depth and expanse of a ‘Karuna Rasa’ or ‘Shringar Rasa’, but it ultimately culminates in ‘Shanti Rasa’ that is ‘ultimate bliss’.

If Kishoritai adores Beauty, she worships Truth and therefore respects knowledge. Knowledge for her is not trapped wholly in books or fettered only in labora- tories. She believes that knowledge is free. It can be found anytime, anywhere. You meet it like a friend in a marketplace, or like a “bhakta” you are blessed by its “darshan” in the ” sanctum sanctorum” of a temple. Yet, I must tell you, that Kishoritai is a treasurer of books, and as a student of science in Jai Hind College, had done some of the best dissection work in the Botany laboratory. Her love for books is natural and has grown with time. At times she intuitively buys a very good book. Some of the rarest titles in English Literature have been presented to me by Kishoritai, having bought the books in a bookshop, at various airports or on the pavement. She herself possesses one of the best libraries on aesthetics. Like gems, her books are well taken care of. They are neatly covered and bound. She will go to any extent to get a book she intently wants. Once she had wanted a book on ” Indian Aesthetics” by Dr. Pandey. She searched for it high and low, She leafed through all the shops in Bombay, Delhi, Allahabad nd other smaller cities in India as well. The search was futile. But Kishoritai did not give in. And when she did get a copy of the book in a University Library, she got the whole significant part of the book cyclostyled. Today, it is one of her proud possessions, to be admired by the connoisseurs and not to be lent even to an ardent book lover.

It is well known that Dnyaneshwar, Tukaram, Surdas and Meera are her “singing partners" but few may know that Bharat Muni, Sarangdev, Narad and Anandvardhan- the great ancient literary masters— are her “thought companions.” She is extremely happy in their company and it gives her equal joy to sing them or talk about them. Kishoritai feels intently and thinks

deeply. You cannot segregate ” feeling ” in life from “feeling” in art; for their roots go right down to that land which everyone owns but no one knows—i.e. the human mind. As far as feeling is concerned for Kishoritai, every- thing in this area is a “little more” than what the other people experience. For her the ruby-mud of her beloved Goa is a “little more” red; and its “sapphire- sky” a “little more” blue. Jasmine, Champak, Roses and Lilies, all these flowers are more fragrant when they have to be offered to Guru Raghavendra Swami; at the same time a “more expensive” saree is “less expensive” if it is to be given to her mother Mai. And if Mai is unwell, Kishoritai is terribly disturbed. She repeatedly rings up her younger sister Lalitatai’s place and keeps on enquiring about Mai’s health. At that time, it is easier for Lalitatai to nurse Mai than attend Tai's frequent and demanding phone calls. Not satisfied with what she hears, Kishoritai then decides to rely on her own eyes. She straight- as she is – dashes to Mai. “How are you Mai?" Her transparent concern for her mother is evident in the curve of the question. And as soon as Mai says, “I am having a stomach ache or a little palpitation,” Kishoritai leaves her side to sit beside the telephone. Then she rings up a Doctor or two. She rings up the Doctor so often and with so much urgency that she makes the Doctor sick. But her Doctors know well that though a rebel in the field of music, she is also a nervous, highly strung daughter. They therefore smilingly take the “doses" she gives them. And only when Mai says that “she is feeling a little better” Kishoritai is at a little peace with herself. But her health is not even considered when it is a question of her music concerts. With a temperature as high as 103 raging in her body, I have seen her give all excellent full fledged concert in Dadar. She has also rendered a 3 1/2 hour programme on our Saint- Poet Dynaneshar in a Bombay Hall, with the excru- ciating and relentless agony of a Herpes infection runn- ing a deadly line of pain on her face across the nose. I can still see her holding her tanpura in her right hand and with the left hand dipping cotton in a medicinal solution and applying it to her face. One had only to see it to believe it. That is the fierce intensity she has for her music. It is almost inhuman or superhuman.

Thinking -intuitive, creative thinking – is also an innate part of her music. Her razor sharp intelligence is used to gently reach and unfold a particular “bhava” in a bhajan, a thumri, a ghazal or raga. Kishori tai firmly believes that “feeling” is the soul of music. She has thought long and lovingly about the various “bhavas” in art; how their subtle shades emerge and re-emerge, and one being prominent, surges forward towards the formation of a “rasa”. Her study of “rasa theory” is very comprehensive. But everything that she reads in the ancient texts and whatever she herself experiences in the fire of the creative process is to be accepted only if it stands the test of actual music rendered.

Like a sincere hard-working student, she still gets up early in the morning to study and interpret the texts and spends or invests some time with the textual notes. Then after an interval of some kitchen work, she turns to and becomes one with her musical notes. The journey from the world of words to the universe of “sa-re-ga-ma ” is as smooth as the sliding of the finger from one string to the other of her tanpura.

Kishoritai has given immeasurable joy to her listeners – through her music and her lectures. By now, she has become a renowned exponent of the “Rasa Theory of Music ". She is an excellent speaker, being clear in thought and lucid in expression. She has given lectures – a

series of lectures all over India. She carries the same brand of fire in her speeches as in her musical rendering. I remember its early beginning.

It was the year 1977; Place: New Delhi. Smt. Kishoritai Amonkar had been invited to participate in an International Seminar on Arts to be held in the capital of India. Her paper was entitled “Music and Communication” The audience com- prised of writers, musicians, dancers, painters, poets, sculptors and architects of national and international renown. In fact, they were the people who must have been more on the platform – on the other side of creation – than on the receiving side.

In the presence of such illustrious and discern- ing listeners, Kishoritai read her paper with the ease of a professional and the fervour of a reformer. The text, born and bred on experience, was appealing and thought- provoking and the diction was perfect, her breath-control remarkable with the right pauses and correct stress. The thunderous applause at the end “communicated” the listeners’ feeling of appreciation. The impact of the paper was further seen when the Indian and Foreign Delegates attended her concert at ‘Ashoka Hotel’ the following day and made it a point to tell her of the same. As one dancer then remarked “Is it necessary to read the paper also so well? Can you not leave anything to others ? ”

That is Kishoritai –
Perfectionist and a dreamer,
Lover of words and notes,
Colour and stones,
An old understanding friend,
A singer, setting a new trend,
Bound to music and its Redeemer too.

And now finally about her Music. Kishoritai doesn’t sing music, she breathes it. Then what can one write about it? It is like trying to describe and give one’s impression of a beautiful sunrise. The sun of her ” Bhairav ” or ” Bhup ” is the same; yet, just as every dawn is new, so also the ” ragas ” are different with every rendering. Her Music is as fresh as dew and as ancient as the earth.

Here I acknowledge my utter helplessness to do justice to her singing. Much has been written about it, and many are still trying to write about it. She, like her mother Mai has also been awarded a ‘Padma- bhushan’. It is indeed a rare feat for a mother and daughter to get one of the highest National awards in the same field – i. e. Hindustani Classical Music. Kishoritai sings with utmost intensity and sincerity. She believes in introspection and guidance from the ancient sages and seers, therefore the evolution of her “raga” is different from others. Like a staunch classicist she wants to maintain the purity and the discipline of the ” bhava ” in a ” raga “. She is totally convinced that in order to depict the ” true and living raga ” in future, one must progress towards the past- wherein lies knowledge that is eternal and Absolute. Trying to analyse the subtle nuances of her music I find that the river of words merges into the sea of silence.

We can only pray that may Kishoritai continue to sing for a long long time; and may we all be blessed to listen to that divine melody.

By Vibha Purandare

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Ref: theguardian.com

Kishori Amonkar obituary

Singer regarded as one of the finest performers of classical Hindustani music

Kishori Amonkar, who has died aged 84, was one of Hindustani music's finest classical singers. A specialist in the *khyal* style, which emphasises emotion and improvisation, she was known for her rich, soulful voice and for combining innovation with tradition; she also mixed her classical work with an interest in popular songs and film music. India's president, Pranab Mukherjee, said that her death was "an irreparable loss to the world of Indian music".

Although recognised as a leading exponent of the Jaipur gharana (a community of musicians who share a distinctive style), she developed an individual approach that reflected other gharanas – which brought her criticism as well as praise. She argued that "one should not teach students the limits of this art … There are none. But one has to understand the grammar – that is why one is taught the ragas." She became known for the ease of her singing, and for what one Indian writer described as her "painful melancholy".

Kishori was born in what was then Bombay, now Mumbai. Her father, Madhavdas Bhatia, died when she was six, leaving her and her two siblings to be brought up by their mother, Mogubai Kurdikar, a celebrated classical singer who had a profound influence on her career. Mogubai had been taught by Alladiya Khan, founder of the Jaipur gharana, and passed on these vocal techniques to her daughter. She was an exacting teacher: Kishori said that her mother would sing her a *sthayi* (a phrase or line of a Hindustani composition) just twice, and she was expected to concentrate so hard that she learned and understood the song in that short time.

In her early career Amonkar travelled with her mother to performances, accompanying her on the tanpura, the stringed instrument used to provide drone effects. While working with her

mother, and watching her perform, she became concerned at the way that female classical musicians were treated, in particular that they were not always fairly paid.

In her 20s, Amonkar reportedly lost her voice completely for two years, and only began singing again after being treated with Ayurveda, traditional Indian medical techniques. She said that the break helped her to develop her individual style, rather than copy what she had been taught.

After establishing her reputation as a classical singer, Amonkar – Tai, as she became affectionately known – was attracted to film music, singing the title song for the 1964 blockbuster Geet Gaaya Pattharon Ne, apparently to the disapproval of her mother, who wanted her to concentrate on classical styles. Even so, she returned to film music later in her career, composing songs for the 1990 movie Drishti.

Although one of India's finest singers, she never sought international fame. She was notoriously hard to interview, did not enjoy travelling abroad and limited the number of concerts she gave. She did not like to perform more than once a week, even at the height of her career, preferring to stay in her music room, bent over the harp-like swaramandal with which she accompanied her singing. Her *riyaaz* (rigorous music practice sessions) sometimes lasted for eight to 10 hours a day. Before concerts, she often spent time alone rather than socialising with other musicians.

Famous for chastising audiences if she felt that they were not paying enough attention, on one occasion she refused to perform because she considered the audience to be not suitably respectful. She was quoted as saying that "music is not just about words and beats. It is also about the emotion behind the rendition." And that "music is a dialogue with the divine". Her many recordings included Live in London (1998) and Sampradaya: Carrying Forward a Tradition (2003).

She received two of the Indian government's highest civilian awards. In 1987 she was awarded the Padma Bhushan, which had also been awarded to her mother, and this was followed in 2002 by the Padma Vibhushan. In 2011 she was the subject of a documentary, Bhinna Shadja, in which the tabla virtuoso Zakir Hussain argued that she was one of the greatest Hindustani singers of all time.

Her husband, Ravindra Amonkar, a schoolteacher, predeceased her. She is survived by their sons, Nihar and Bibhas.

Kishori Amonkar, singer, born 10 April 1932; died 3 April 2017

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YouTube Videos

Raag Yaman (31 min): https://youtu.be/FR7efLW6zAM?si=k70tSF48UmEKXvET

Classical..jukebox (47 min): https://youtu.be/5XavPAsnjuU?si=4l4DAQohz2gGx5Qf

Vocal (1 hr 7 min): https://youtu.be/FR7efLW6zAM?si=1J6P2BIpHQT9d4r6

Meera bhajan (4min): https://youtu.be/FR7efLW6zAM?si=TrqzG22uvOpZc5EI

Khayaal (29 min): https://youtu.be/FR7efLW6zAM?si=s4fv2FjbWTH3W4eu

Krishna Bhakti songs (38 min): https://youtu.be/FR7efLW6zAM?si=PqxYDeoIysVRtE_A

Raag Bhimpalasi (8 min): https://youtu.be/FR7efLW6zAM?si=JqQOOuaYjoG0r_SO

Classical Collection (2 hr 37 min): https://youtu.be/FR7efLW6zAM?si=G50brgzPoHWVZyak

Meera bhajan (3 min): https://youtu.be/FR7efLW6zAM?si=kEuYeEpFQkF-oWO5

Raag Jaunpuri (16 min): https://youtu.be/KoMfFkoNSj4?si=dgsKXuO0fSpiQDy8

Malhar Malika (2 hr 28 min): https://youtu.be/FR7efLW6zAM?si=cpduQQAvvWJr8IBN

Des birana Hai (7 min): https://youtu.be/VptAdgkhvHw?si=kSpQCCr4uSZ_eDZ-

5 songs…jukebox (36 min): https://youtu.be/FR7efLW6zAM?si=udvZB3sFc23LIz4U

With Ashwini Bhide (3 min): https://youtu.be/FR7efLW6zAM?si=-jH4fY06Y_YDLAJm

Classical (6 min): https://youtu.be/FR7efLW6zAM?si=QYk90mTrb6Do-fai

Art talk (23 min): https://youtu.be/E7-RYko673Q?si=E10F-VtwinIMQXiN

Classical music (1 hr 58 min): https://youtu.be/jKJyWGEKRSg?si=d6PkIbkDgIinIK6r

Light classical (4 min): https://youtu.be/GeLwEHNsEi4?si=NPxLHaAjGdhMWIv0

Hey Shyamsundar (6 min): https://youtu.be/HSywWvygw8g?si=mum1t7QpKbThCSQL

Raag Shudh Sarang (24 min): https://youtu.be/_knhHtuSYiA?si=20wW2O2xCRjccMPI

Raag bhimpalasi, Yaman (2 hr 1 min): https://youtu.be/DntpQ-vE1E8?si=tdB7oGPSpj-kUoAy

Raag Khem Kalyan (52 min): https://youtu.be/C6hUKOI-O58?si=JiNtZ4p6uf5L3ms3

Best of Kishori Amonkar (55 min): https://youtu.be/rKCjgV54-Vs?si=kjw2MW_kopavOzZN

Raag Bhairavi (12 min): https://youtu.be/9v07PLHXzFw?si=geI6Blz_6NSKFI8e

Raag Kedar (31 min): https://youtu.be/xs6J6ysSJHc?si=3H6gtqLA_mrHlpWv

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